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MELODIA

A COURSE IN
SIGHT-SINGING
SOLFEGGIO

BY
SAMUEL W. COLE
AND
LEO R. LEWIS

BOOK I .75

BOOK III .75

BOOK II .75

BOOK IV .75

— COMPLETE 2.00

OLIVER DITSON COMPANY

MADE IN U. S. A.

In study of one-part material

- 1- Artistin reading at first performance.
- 2- Sing difficult material with loo.
- 3- Use syllables where necessary, only.
- 4- Read poem.
- 5- Regard style, mood, interpretation, correct tempo, accuracy in tone and rhythm, correct intonation, beautiful tone - the first time.
- 6- Record special problems on a card.
Be able to relate method used in correction.
- 7- Do not use piano to aid ss.
- 8- Sing phrase-wise - keep going.
- 9- Sing with poise.

Note: Be esp. careful when using a neutral syllable.
Be phrase conscious.

distinction
interests - names & things
boards -
boards - things
alternates -
name only
special head

MELODIA

A COMPREHENSIVE COURSE IN

SIGHT-SINGING (SOLFEGGIO)

THE EDUCATIONAL PLAN BY

SAMUEL W. COLE

DIRECTOR OF MUSIC IN THE PUBLIC SCHOOLS OF
BROOKLINE, MASS., AND INSTRUCTOR IN THE
NEW ENGLAND CONSERVATORY OF MUSIC

THE EXERCISES WRITTEN AND SELECTED BY

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OLIVER DITSON COMPANY

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INTRODUCTORY

THE VALUE OF SIGHT-SINGING

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight — which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

MUCH MATERIAL IS NECESSARY

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of *MELODIA* believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

CONFIDENCE MUST BE DEVELOPED

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in *MELODIA*, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain

many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of *MELODIA* that early emphasis is laid upon rhythmical problems.

THE TREATMENT OF LARGE INTERVALS

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

GENERAL FEATURES OF MELODIA

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

- 1, The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;
- 2, The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;
- 3, Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;
- 4, The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;
- 5, Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;
- 6, Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

INDIVIDUAL WORK ESSENTIAL

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

THE GOAL OF MELODIA

MELODIA undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

THE MODULATORY STUDIES

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, "To II" means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise

may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV; but the teacher may best judge whether more detailed study of key-relationship is desirable.

MATTERS OF NOTATION.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: **the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [||] is inserted.** The double-thin-bar [|||] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a key-signature is changed. The meaning of the single-thick-bar [I] or the double-thick-bar [II], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

<i>Ad</i> T. Anderton [1836-]	<i>Gn</i> C. F. Gounod [1818-1893]	<i>Na</i> J. Nares [1715-1783]
<i>Ab</i> D. F. E. Auber [1782-1871]	<i>Hd</i> G. F. Händel [1685-1759]	<i>Pa</i> A. Panzeron [1796-1859]
<i>Bh</i> J. S. Bach [1685-1750]	<i>Hr</i> H. L. Hasler [1564-1612]	<i>Py</i> C. H. H. Parry [1848-]
<i>Be</i> L. van Beethoven [1770-1827]	<i>Hs</i> J. A. Hasse [1699-1783]	<i>Rd</i> J. J. Rodolphe [1730-1812]
<i>Bt</i> A. Bertalotti [1665-1730(?)]	<i>Hn</i> J. Haydn [1732-1809]	<i>Rs</i> G. Rossini [1792-1868]
<i>Bn</i> H. Bönicke [1821-1879]	<i>Hg</i> J. Higgs [1829-1902]	<i>Sb</i> J. N. Schelble [1789-1837]
<i>Br</i> J. Brahms [1833-1897]	<i>Kb</i> J. P. Kirnberger [1721-1783]	<i>Sn</i> F. Schneider [1786-1853]
<i>Cl</i> G. Carulli [1800-1877]	<i>La</i> H. F. Langlé [1741-1807]	<i>Sm</i> R. Schumann [1810-1856]
<i>Cb</i> E. Chabrier [1842-1894]	<i>Ls</i> O. Lasso [1532-1594]	<i>St</i> J. A. Steffani [1726-1800(?)]
<i>Ck</i> G. W. Chadwick [1854-]	<i>Lm</i> H. Lemoine [1786-1854]	<i>Ts</i> W. Tschirch [1818-1892]
<i>Ch</i> L. Cherubini [1760-1842]	<i>Lo</i> L. Leo [1694-1756]	<i>Vd</i> G. Verdi [1813-1901]
<i>Cn</i> P. Cornelius [1824-1874]	<i>Lw</i> C. Löwe [1796-1869]	<i>Wg</i> R. Wagner [1813-1883]
<i>Du</i> F. Durante [1684-1755]	<i>Mn</i> F. Mendelssohn [1809-1847]	<i>Wb</i> S. Webbe [1740-1816]
<i>Fi</i> C. H. Fischer [1800-1875(?)]	<i>Mi</i> J. Minard [1845(?) -]	<i>Wn</i> B. Widmann [1820-]
<i>Fr</i> C. Franck [1822-1890]	<i>Ms</i> W. A. Mozart [1756-1791]	<i>Wll</i> F. Wüllner [1832-1902]

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MELODIA - BOOK I

FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys, to B and B-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat

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A musical score for a single melodic line in 3/4 time, spanning measures 24 to 45. The notation is on a single staff with a treble clef. The key signature has one flat (B-flat). The score is divided into measures by bar lines, with measure numbers 24 through 45 printed above the staff. The melody consists of eighth and sixteenth notes, often beamed together, and includes some rests. There are no accidentals other than the key signature flat. The piece concludes with a double bar line at measure 45.

A musical score for a single melodic line, consisting of 10 staves of music. The measures are numbered 46 through 75. The notation includes various time signatures (2/4, 3/4, 4/4, 3/2) and key signatures (one flat, two flats). The melody is written in a single staff with a treble clef. The notes are primarily eighth and sixteenth notes, with some quarter and half notes. The score ends with a double bar line and a repeat sign.

46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75

A musical score for a single melodic line, spanning measures 76 to 93. The notation is on a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 3/8, which changes to 3/4 at measure 87. The music consists of a continuous melodic line with various rhythmic values including eighth, quarter, and half notes, as well as rests. Measure numbers 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, and 93 are printed at the beginning of their respective lines. The score ends with a double bar line at measure 93.

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108

This musical score page contains ten staves of music, numbered 94 through 108. The notation includes various rhythmic values such as eighth, sixteenth, and dotted notes, as well as rests. The key signature is one flat (B-flat), and the time signature changes from 4/4 to 6/8 and back to 4/4. The music is written in a single melodic line on a treble clef staff. Measure 101 features a double bar line with a repeat sign. Measure 107 includes a key signature change to one sharp (F#) and a time signature change to 4/4. Measure 108 returns to the original key signature and time signature.

This musical score is for guitar, spanning measures 109 to 127. It is written in treble clef with a key signature of one sharp (F#). The score is divided into measures by bar lines, with measure numbers 109 through 127 placed above the staff. The time signature changes throughout the piece: 4/4 for measures 109-110, 3/4 for 111-112, 6/8 for 113-114, common time (C) for 115-116, 3/4 for 117-118, 6/8 for 119-120, 4/4 for 121-122, 3/4 for 123-124, 4/4 for 125-126, and 4/4 for 127. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. The music is a single melodic line.

109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127

This musical score is for guitar, spanning measures 128 to 147. It is written on a single staff in treble clef with a key signature of one flat (B-flat). The score is divided into measures by bar lines, with measure numbers 128 through 147 printed above the staff. The notation includes various rhythmic values: eighth notes, sixteenth notes, and quarter notes, often beamed together. There are several changes in time signature: 4/4 at measure 128, 3/4 at measure 130, 3/4 at measure 132, 4/8 at measure 133, 6/8 at measure 135, 6/8 at measure 137, 6/8 at measure 138, C (common time) at measure 139, C at measure 140, C at measure 141, 3/4 at measure 143, 3/4 at measure 145, and 3/8 at measure 146. The music features a variety of melodic patterns, including ascending and descending runs, and some measures contain rests. A double bar line with repeat dots appears at the end of measure 147. A handwritten checkmark is visible to the right of measure 141.

128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147

This musical score is for guitar, spanning measures 148 to 167. It is written in treble clef with a key signature of one sharp (F#). The score is divided into 12 staves, each containing a single line of music. The measures are numbered at the beginning of each staff: 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, and 167. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. The time signature changes throughout the piece: 4/4 (measures 148-151), 3/4 (measures 152-154), 3/8 (measures 155-157), 6/8 (measures 158-159), 3/4 (measures 160-161), 3/8 (measures 162-163), 6/8 (measures 164-165), and 4/4 (measures 166-167). The music features a variety of melodic lines and rhythmic patterns, including some complex syncopation and ties across measures.

168 169

170

171 172

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174 175

176

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180

181 182

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184 185

186

187

This musical score consists of 18 staves of music, each beginning with a measure number. The notation is in treble clef. The key signature and time signature change frequently throughout the piece. Measure 188 is in 4/4 with two flats. Measure 189 is in 4/4 with one flat. Measure 190 is in 6/8 with one sharp. Measure 191 is in common time with one sharp. Measure 192 is in 3/2 with two flats. Measure 193 is in 8/4 with one sharp. Measure 194 is in 4/4 with one sharp. Measure 195 is in 4/4 with one flat. Measure 196 is in 2/4 with two sharps. Measure 197 is in 4/4 with two sharps. Measure 198 is in 6/8 with one sharp. Measure 199 is in 2/4 with one sharp. Measure 200 is in 3/4 with one sharp. Measure 201 is in 4/4 with two flats. Measure 202 is in 6/4 with two sharps. Measure 203 is in 6/8 with one flat. Measure 204 is in 3/8 with one sharp. Measure 205 is in 3/2 with two flats.

188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205

11

All Unison Bass Exercises are to be sung by all singers, the Sopranos and Altos sounding, of course, an octave higher.

This page contains 10 staves of musical notation for unison bass exercises, numbered 206 through 225. The exercises are written in various time signatures including 4/4, 3/4, 3/8, 6/8, and 2/4. The notation includes eighth, quarter, and half notes, as well as rests and slurs. Exercises 206-212 are in 4/4 time, 213-214 in 3/4, 215 in 4/4, 216-217 in 3/8, 218 in 6/8, 219 in 6/8, 220-221 in 4/4, 222 in 2/4, 223 in 3/4, 224 in 4/4, and 225 in 3/4. The exercises are arranged in a continuous sequence across the staves.

226 227

228 229

230

231

232

233 (with 243) 234 (with 244)

235

236

237

238

239 240

241

242

243 (with 233)

244 (with 234) 245

246(with 263) 247

248

249(with 264) 250

251

252 253

254

255 256

257

258

259

260

261

262

263 (with 246) 264 (with 249)

265

266

267

268 (with 279)

269

270

271

272

273

274

275

276

277

278

279 (with 268)

280

281

282 283

284 285

286 287

288 289

290

291 (with 300)

292 293

294

295 296

297 298

299

300 (with 291)

301 302

303

304 305

306

307 (with 312) 308

309

310

311

312 (with 307)

313

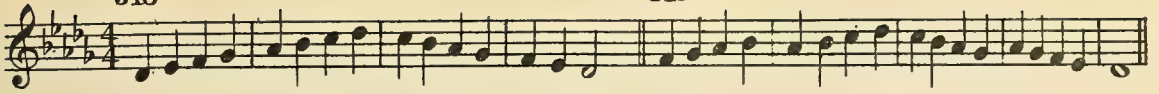
314

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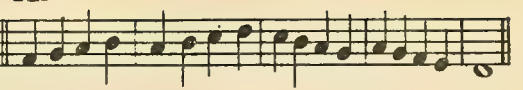
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317

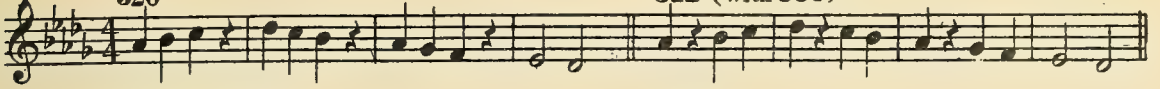
318



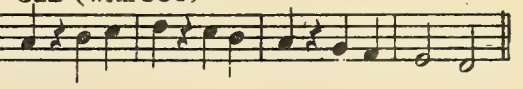
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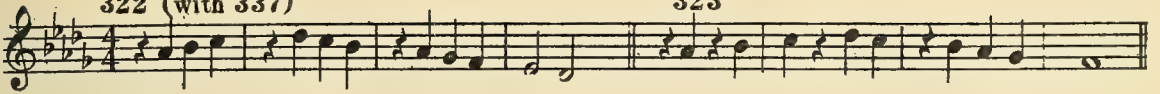
320



321 (with 338)



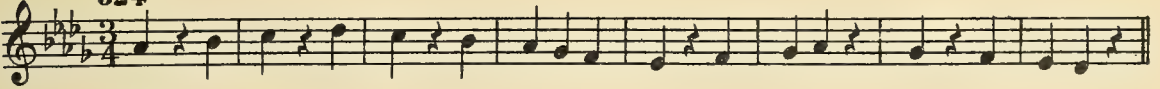
322 (with 337)



323



324



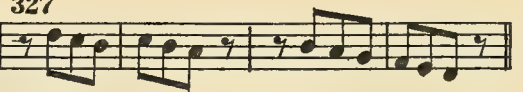
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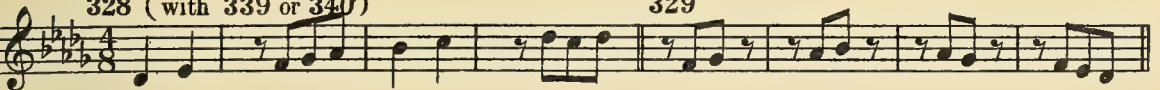
326



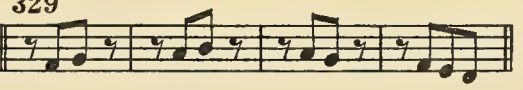
327



328 (with 339 or 340)



329



330



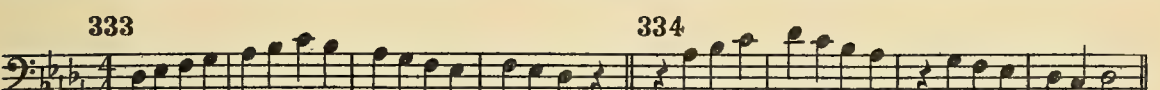
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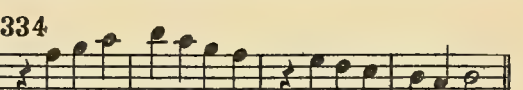
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333



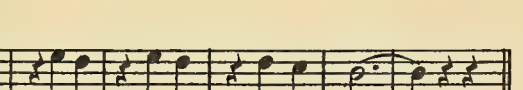
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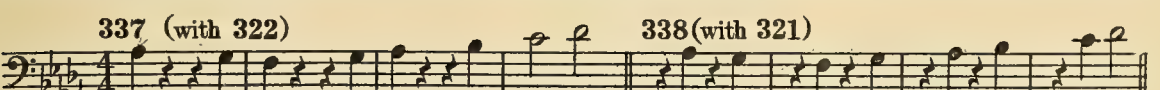
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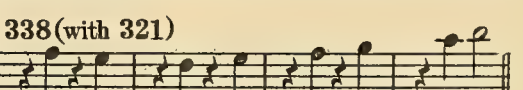
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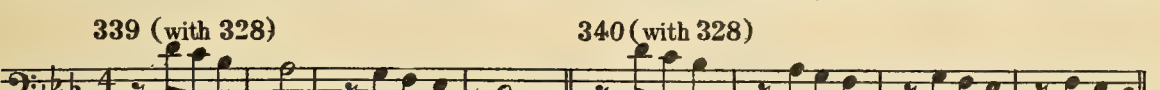
337 (with 322)



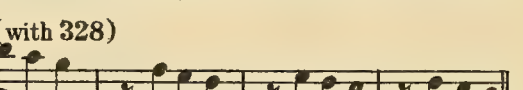
338 (with 321)



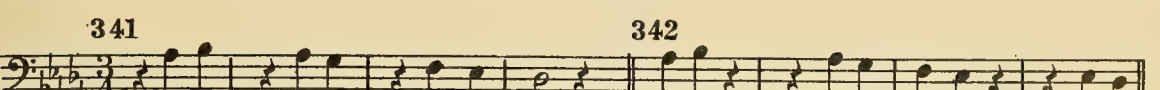
339 (with 328)



340 (with 328)



341



342



343



344 345

346 347 348

349 350 351

352 353 354

355 356 357

358 359 360

361 (with 378) 362

363 364 (with 379)

365 366

367 368 369

370 371 372

373 374 375

376 377

378 (with 361)

379 (with 364) 380

381 382 383

384 385 386

387 388

389 390

391 392

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394 395

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397 398

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400 401

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403 404

405 406

407 408

This musical score page contains measures 381 through 408. The notation is organized into systems of staves. Measures 381-390 are in treble clef, while measures 397-408 are in bass clef. The key signature changes from C major (no sharps or flats) to D major (two sharps: F# and C#) at measure 391. The time signature is 4/4 for measures 381-390, 391-396, and 400-402. It changes to 3/4 for measures 397-408. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation includes bar lines, repeat signs, and dynamic markings such as 'f' (forte) and 'p' (piano).

409

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424

This musical score consists of 16 staves of music, numbered 409 through 424. The notation is as follows:

- Staff 409: Treble clef, key of D major (two sharps), 4/4 time. Measures 409-410.
- Staff 410: Treble clef, key of D major, 4/4 time. Measures 410-411.
- Staff 411: Treble clef, key of D major, 4/4 time. Measures 411-412.
- Staff 412: Bass clef, key of D major, 3/4 time. Measures 412-413.
- Staff 413: Bass clef, key of D major, 3/4 time. Measures 413-414.
- Staff 414: Bass clef, key of D major, 3/4 time. Measures 414-415.
- Staff 415: Treble clef, key of D major, 6/8 time. Measures 415-416.
- Staff 416: Treble clef, key of D major, 6/8 time. Measures 416-417.
- Staff 417: Bass clef, key of D major, 6/8 time. Measures 417-418.
- Staff 418: Bass clef, key of D major, 4/8 time. Measures 418-419.
- Staff 419: Treble clef, key of B minor (two sharps), 2/4 time. Measures 419-420.
- Staff 420: Bass clef, key of B minor, 2/4 time. Measures 420-421.
- Staff 421: Treble clef, key of B minor, 2/4 time. Measures 421-422.
- Staff 422: Bass clef, key of B minor, 2/4 time. Measures 422-423.
- Staff 423: Treble clef, key of B minor, 3/8 time. Measures 423-424.
- Staff 424: Bass clef, key of B minor, 4/4 time. Measures 424-425.

SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation

1 2 3

4 5 6

7

8 Wn 9 Wn

10

11

12 Wn

13 Wn

14 Wn

15 Wn

16 Wn

17 Wn

18 (Compare with 10)

19 Wn

20 Wn

21 Wn

22 Wu

23 24

25

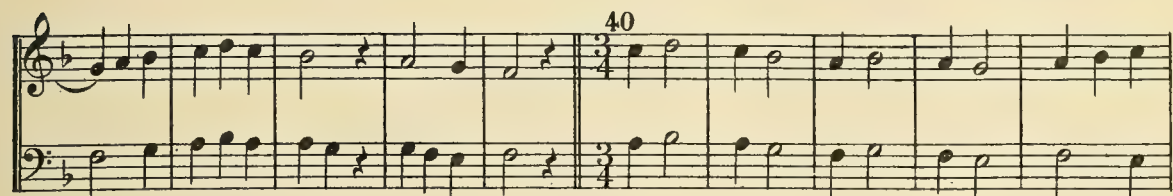
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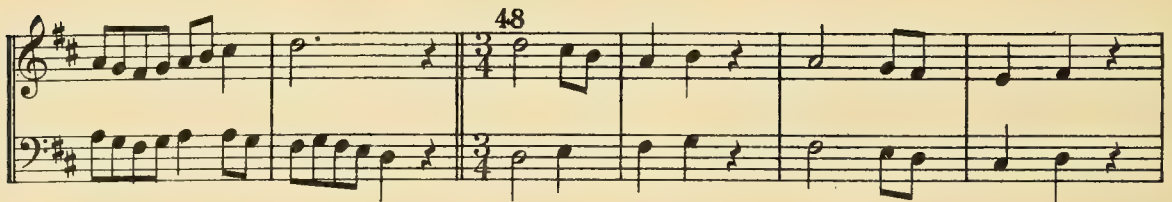
27 28

29

30







52

Musical score for 'The Rose Tree' in 3/4 time, key of B-flat major. The score consists of two staves, Treble and Bass. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece is marked '52' at the beginning of the first measure.

Musical score for "The Rose Tree" in G major, 3/8 time. The score is for a single system with two staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 3/8. The score begins with a treble clef, a key signature of one sharp, and a time signature of 3/8. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a quarter note G3, followed by eighth notes F3, E3, and D3. The score continues with a double bar line and a repeat sign. The melody then has a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line has a quarter note G3, followed by eighth notes F3, E3, and D3. The score ends with a double bar line.

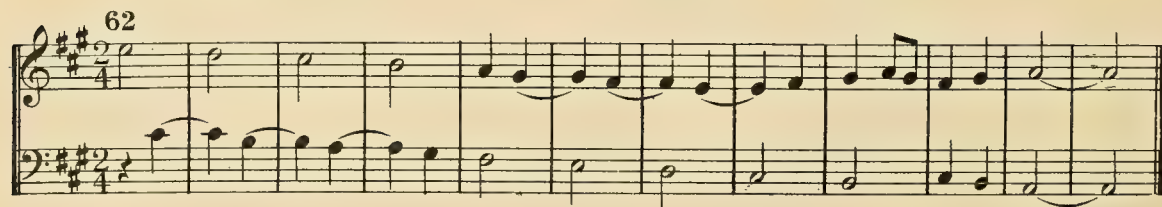
A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 6/8. The music is in common time (C). The score consists of two systems. The first system has four measures, and the second system has four measures. The melody is written in the treble clef, and the piano accompaniment is written in the bass clef. The piano part features a prominent bass line with eighth and sixteenth notes. The score is marked with a double bar line and the number 55, indicating a page or measure number.

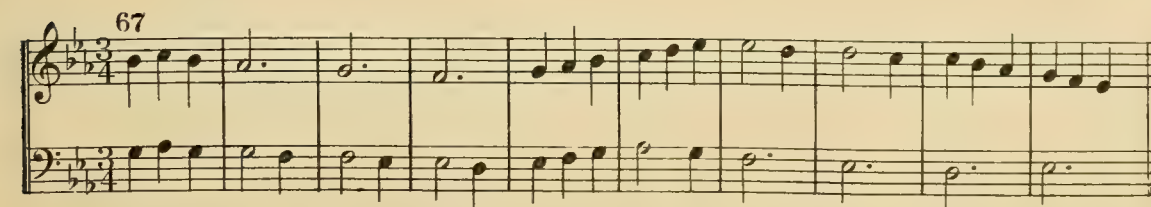
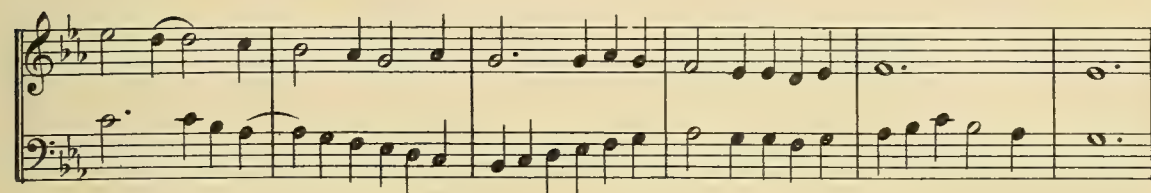
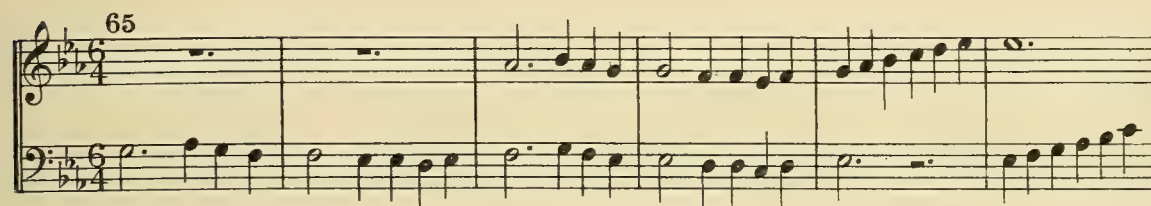
A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a series of eighth and sixteenth notes, with some rests. The score is written in a simple, clear style.

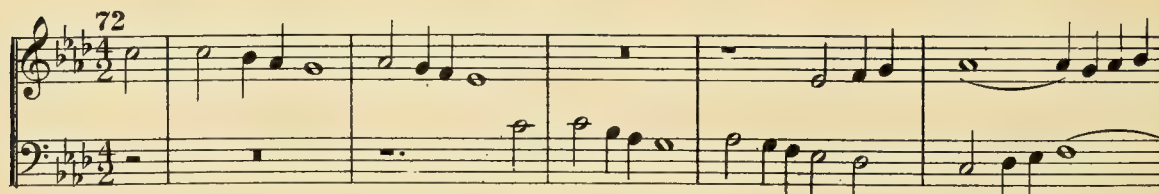
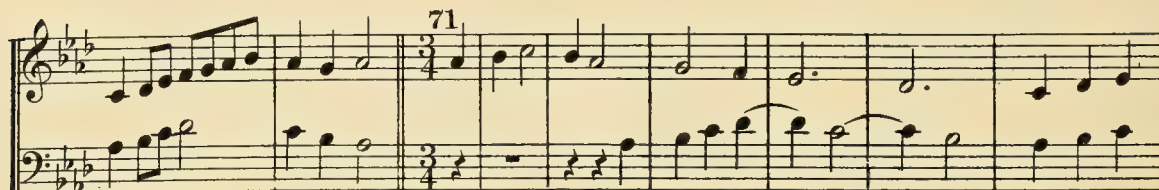
56

Musical score for 'The Rose Tree' (Measures 56-60). The score is in 4/4 time, key of B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with a repeat sign at the end of measure 60. The bass line consists of quarter and eighth notes, with a repeat sign at the end of measure 60.

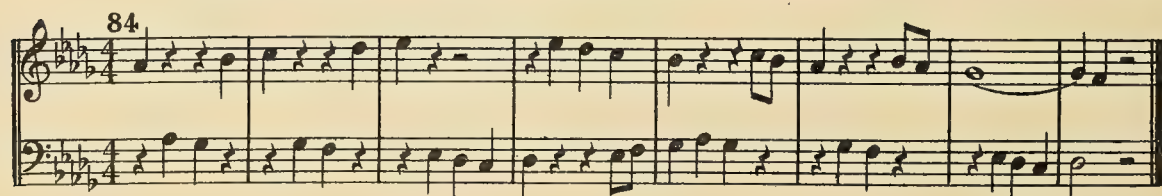
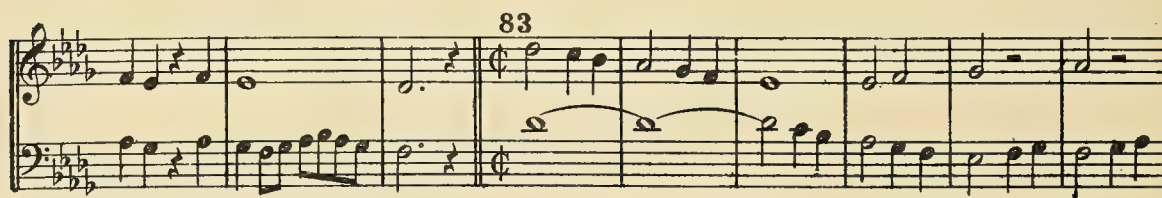
A musical score for the song "The Rose Tree". It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a half note and a quarter note. The accompaniment consists of a series of eighth and quarter notes, with a final measure containing a half note and a quarter note. The score is written in a simple, clear style with a yellow background.

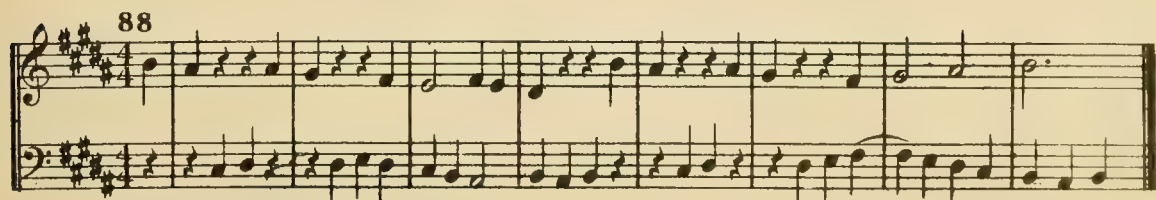
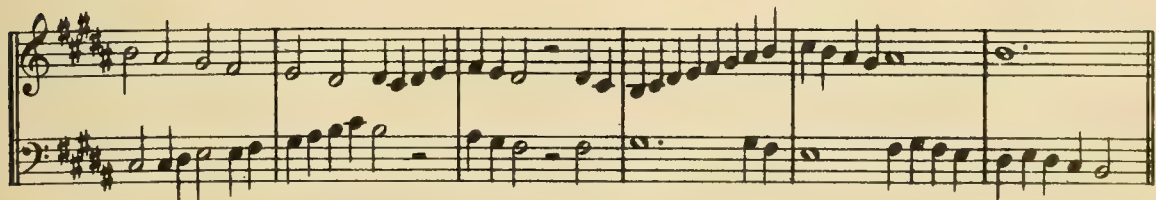
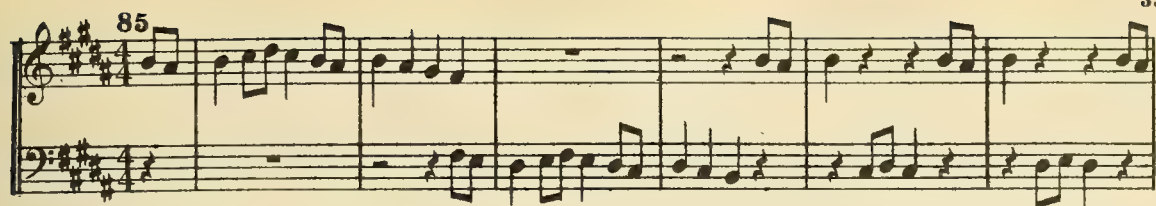












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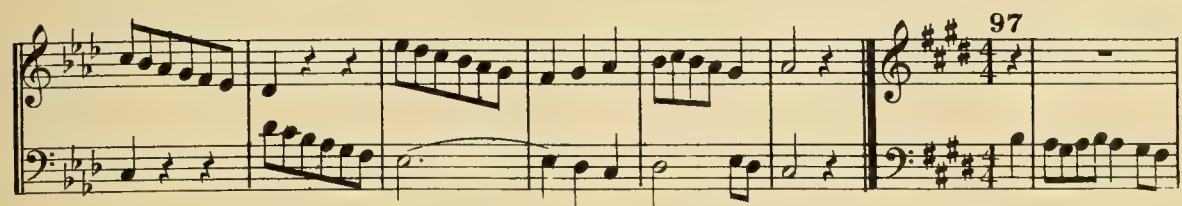
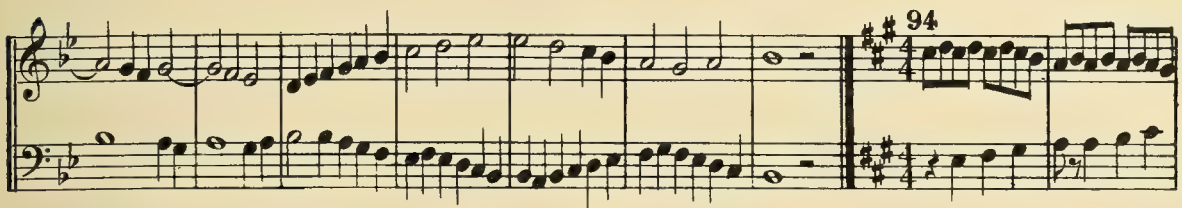
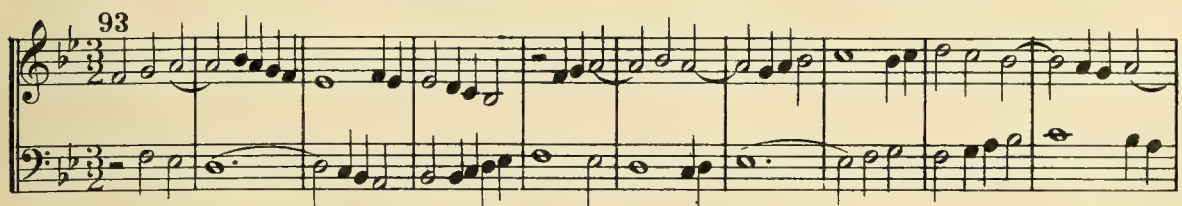


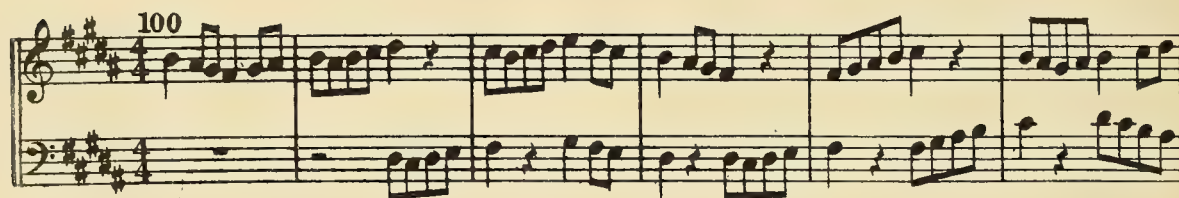
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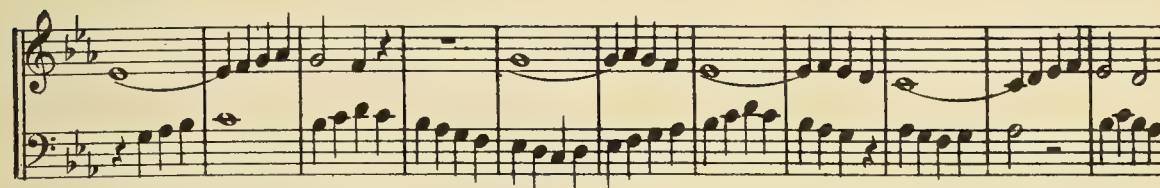


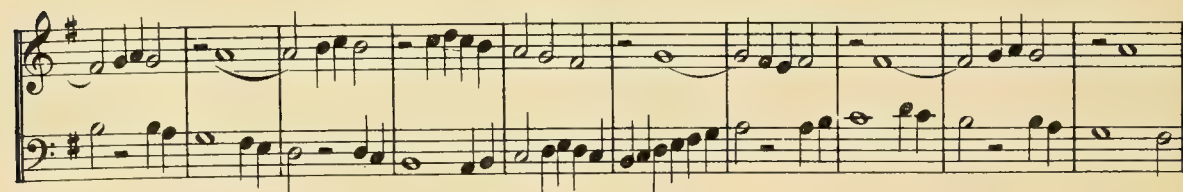
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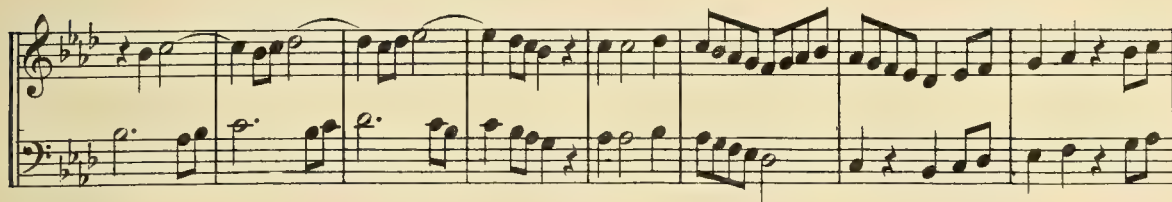
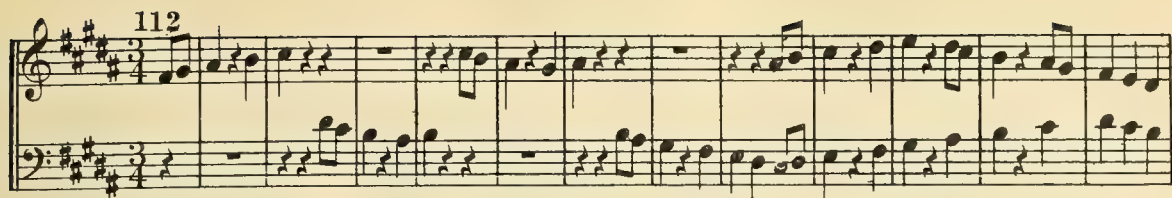


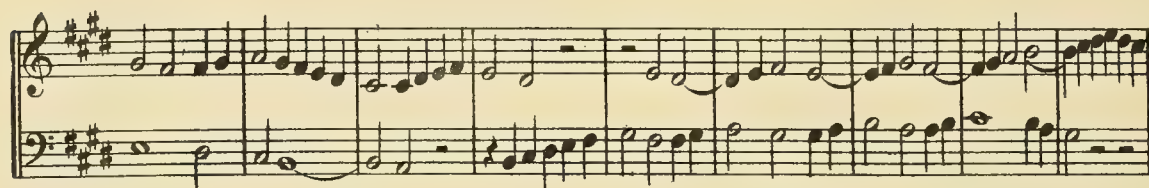


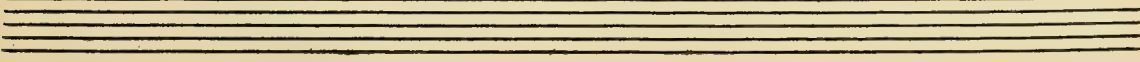
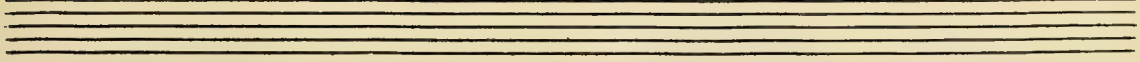
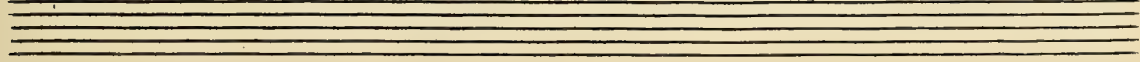
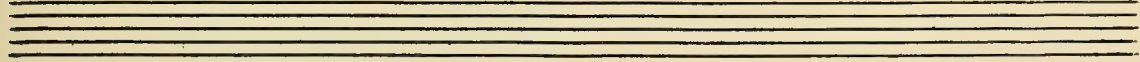
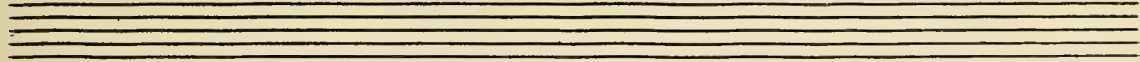
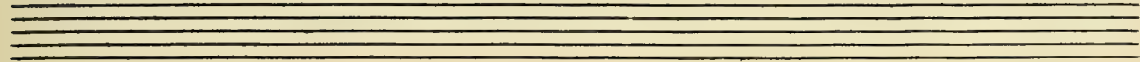
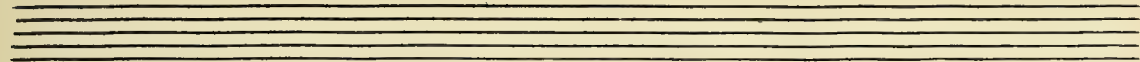
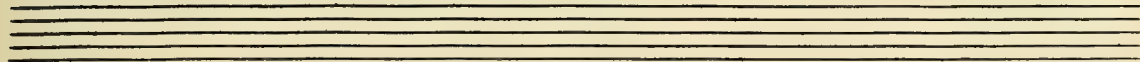
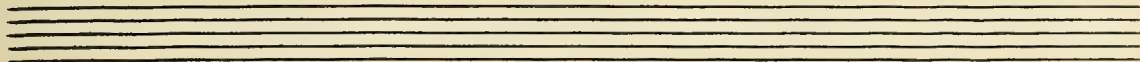
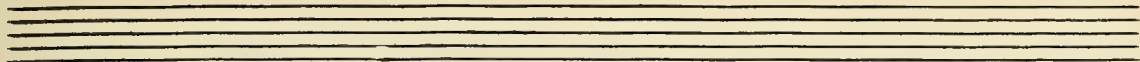
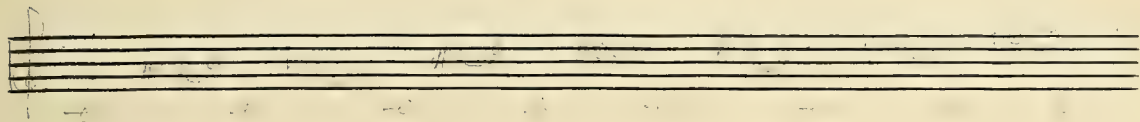


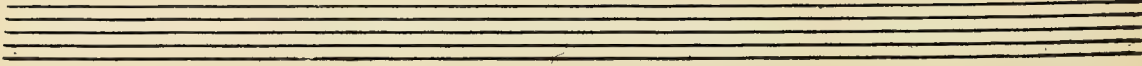
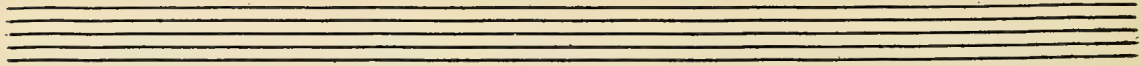
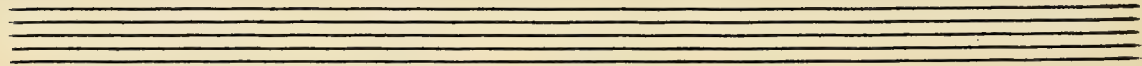
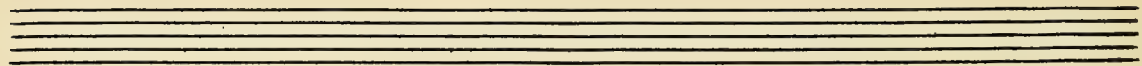
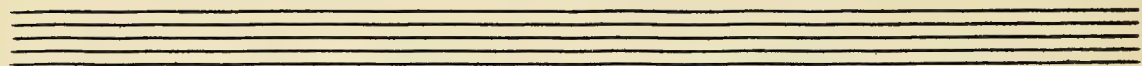
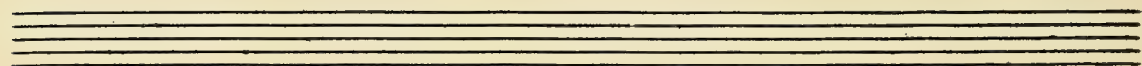
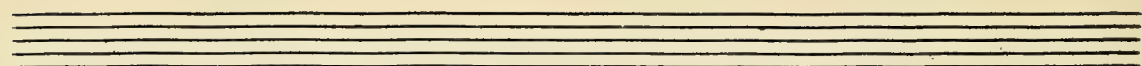
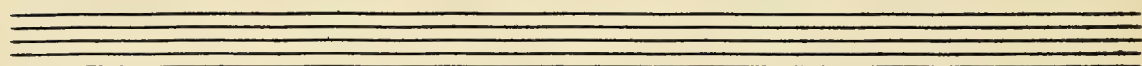
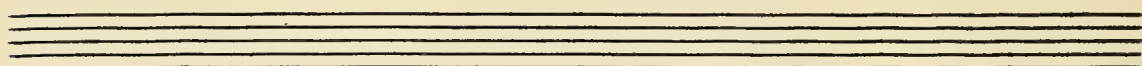
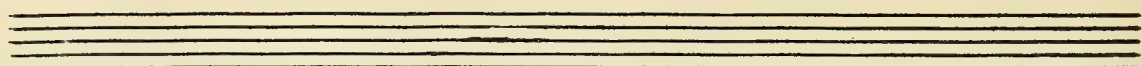
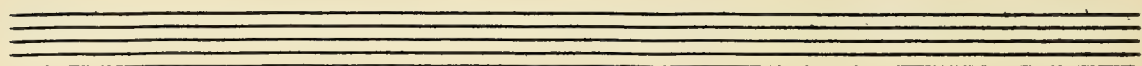
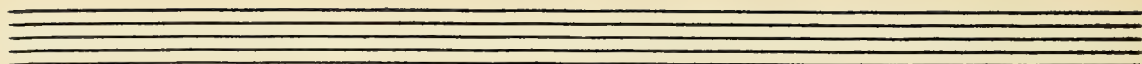












MELODIA - BOOK II

THIRD SERIES

One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except $\flat 2$ and $\flat 5$ — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat

12

This musical score is for guitar, spanning measures 13 to 27. It is written on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into measures, each labeled with a number from 13 to 27. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of measure 27.

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This musical score page contains measures 28 through 38. It is written for piano and features a variety of musical notations including treble and bass staves, different time signatures (4/4, 3/4, 2/4, 3/8, 4/8), and various note values (quarter, eighth, sixteenth, and dotted notes). The key signature is B-flat major. Measures 28-30 are in 4/4 time. Measures 31-33 are in 3/4 time. Measures 34-36 are in 2/4 time. Measures 37-38 are in 3/8 time. The notation includes many beamed sixteenth and thirty-second notes, as well as rests and dynamic markings. A double bar line is present at the end of measure 29.

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The musical score is written on 12 staves. The first six staves are in treble clef, and the last six are in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score is divided into measures, with measure numbers 39 through 53 indicated. The notation includes various musical symbols such as notes, rests, and accidentals.

Musical score for measures 54 through 64. The score is written on ten staves, alternating between treble and bass clefs. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 55, to 3/4 with a repeat sign at measure 56, to 4/4 at measure 57, to 3/4 at measure 58, to 4/4 at measure 59, to 3/4 at measure 60, to 3/4 at measure 61, to 4/4 at measure 62, to 6/8 at measure 63, and to 3/8 at measure 64. The notation includes various note values, rests, and accidentals. A handwritten "7/6" is written above measure 57. The score ends with a double bar line at measure 64.

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74

The musical score is written for piano on a grand staff. The key signature has two flats (B-flat and E-flat). The score consists of 10 staves of music. Measures 65-67 are in 4/4 time. Measure 68 is in 2/4 time. Measures 69-71 are in 3/4 time. Measures 72-74 are in 3/2 time. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and quarter notes, with some measures containing rests. The notation includes accidentals (flats and naturals) and dynamic markings (piano and forte). The score ends with a double bar line and repeat dots.

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5-57-67645-200

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121

The musical score is written on ten systems, each containing a treble and a bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Measure numbers 107 through 121 are indicated at the beginning of each system. The notation includes bar lines, repeat signs, and dynamic markings.

121

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125

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126a

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139 140

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142 143

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145 146

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148 149

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166

Detailed description: This page contains musical notation for measures 155 through 166. Measures 155-162 are written on a single treble staff in 4/4 time, with a key signature of two sharps (F# and C#). Measures 163-166 are written on a single bass staff in 2/4 time, with a key signature of two sharps (F# and C#). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Measure 166 ends with a double bar line.

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177 178

179 180

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182 183

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188 189

190 191

192 193

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196

197 198

Detailed description: This page contains musical notation for measures 177 through 198. The notation is written on a single staff in treble clef. The key signature changes frequently: 177-178 (F major), 179-180 (D minor), 181 (F major), 182-183 (D major), 184 (D major), 185 (D major), 186 (D minor), 187 (D major), 188-189 (3/4 time, D major), 190-191 (3/4 time, D minor), 192-193 (3/4 time, D major), 194 (3/4 time, D major), 195 (3/4 time, D major), 196 (3/4 time, D major), 197-198 (4/4 time, D major). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines.

199 (Compare 197-8)

200 (Compare 187)

201

202

203

204

205

206

207

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210

211 (Compare 197-8 and 199)

212 (Compare 187 and 200)

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227(Compare 223)

228

229

The musical score consists of nine staves of music. Exercises 222 through 226 are written in treble clef, 6/8 time, and B-flat major. Exercise 222 starts with a treble clef and a 6/8 time signature. Exercises 223 through 226 continue in the same key and time. Exercise 227 is marked '227(Compare 223)' and is written in bass clef, 3/4 time. Exercises 228 and 229 are also in bass clef, 3/4 time. Exercises 227 through 229 feature triplets, indicated by a '3' over the notes. The key signature for all exercises is B-flat major (two flats).

230

231

232

233

234

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236

237

238(Compare 237)

239

240

241

242

243 (Compare 204)

244 (Compare 205)

245

246

247

Detailed description of the musical score: The score consists of seven systems of music. Systems 1-3 (measures 240-242) are in treble clef with a 2/8 time signature. System 4 (measures 243-244) is in treble clef with a 2/4 time signature. Systems 5-7 (measures 245-247) are in bass clef with a 3/4 time signature. The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The notation includes various note values, rests, and articulation marks. Measure 243 is marked 'Compare 204' and measure 244 is marked 'Compare 205'. Measure 246 features a triplet of eighth notes.



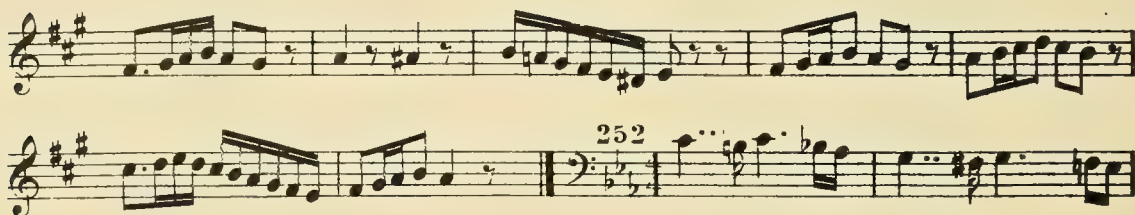
249



250



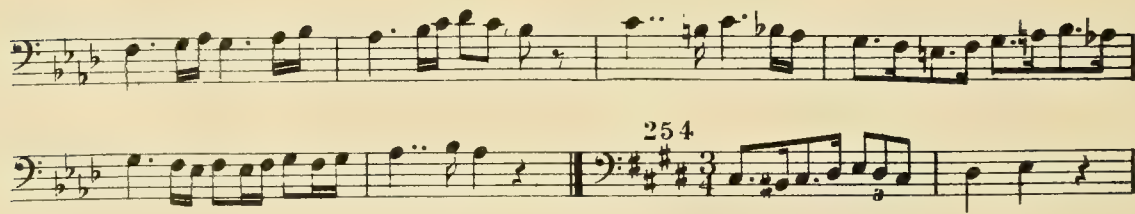
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252



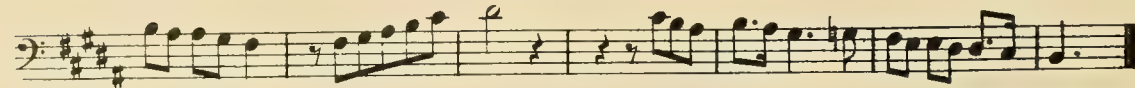
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254

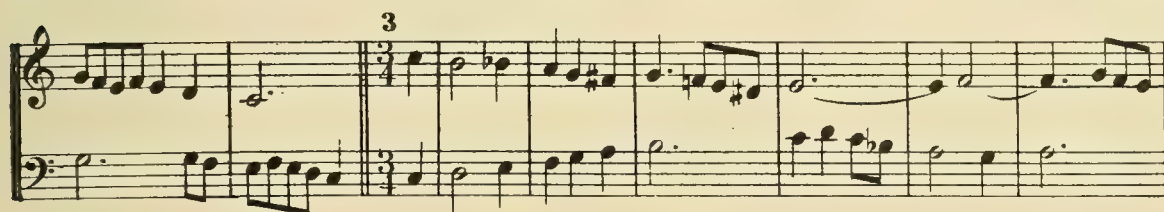
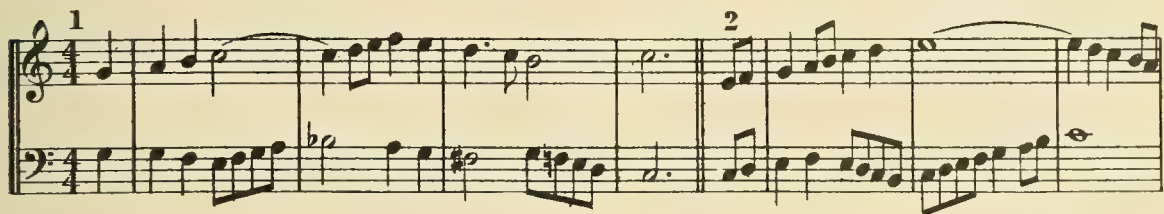


255



FOURTH SERIES

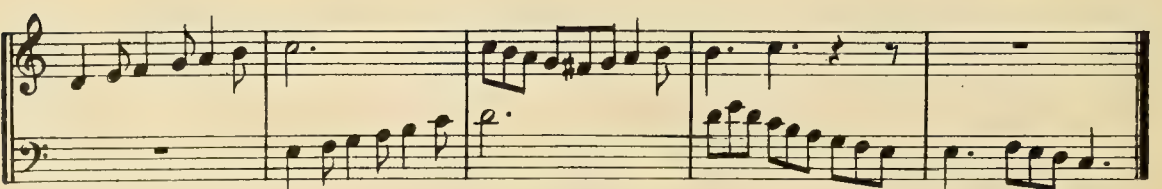
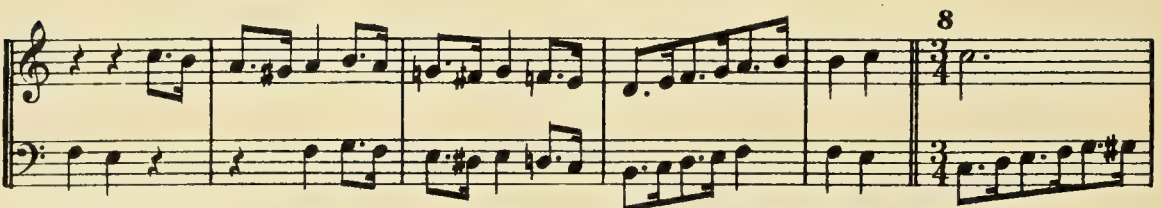
Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Mingling of double and triple divisions of the beat



5a (Study 67, p.76)



6 (Study 80)



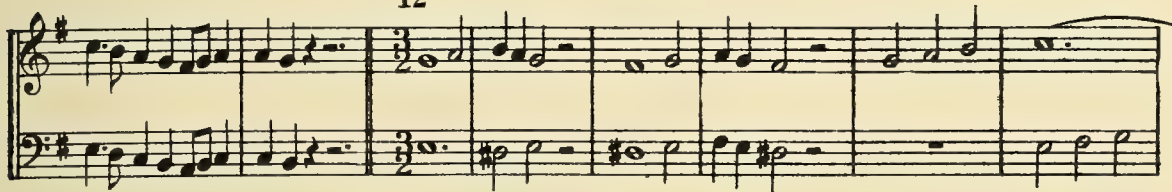
10 (Study 73)



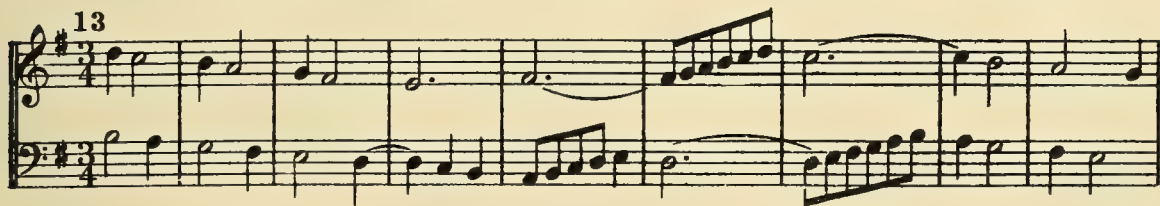
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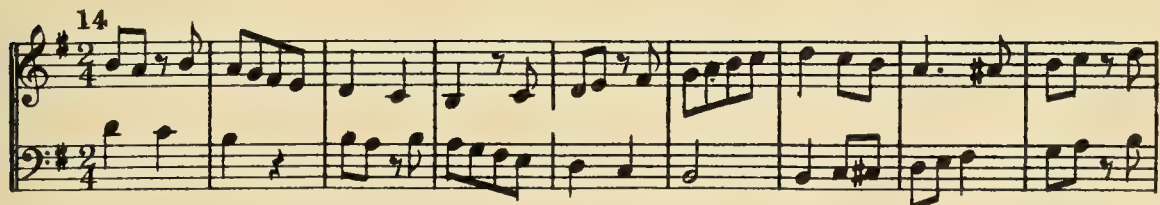
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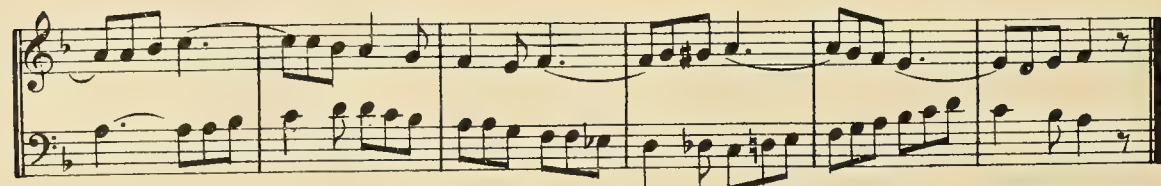
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19



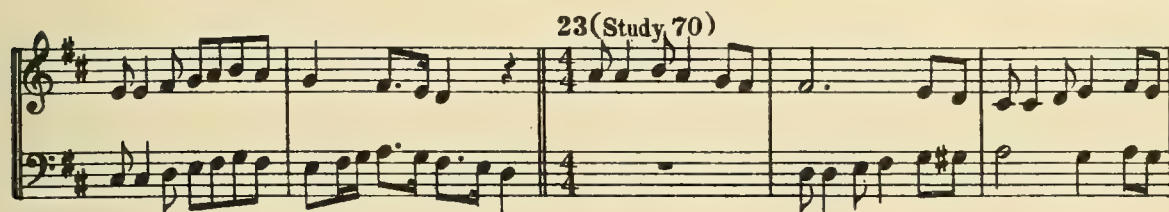
20



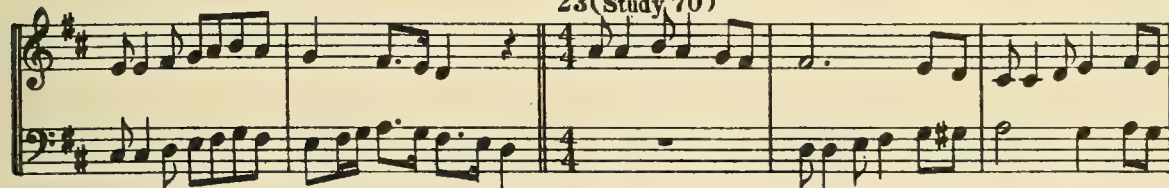
21



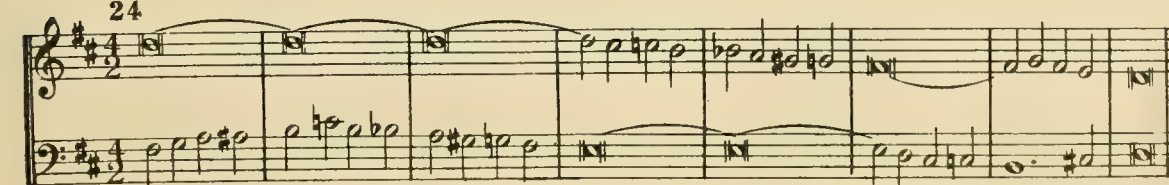
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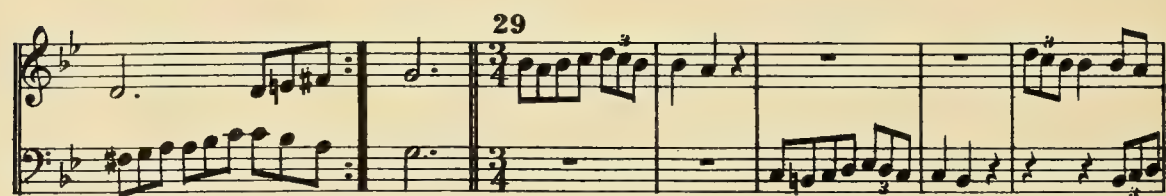
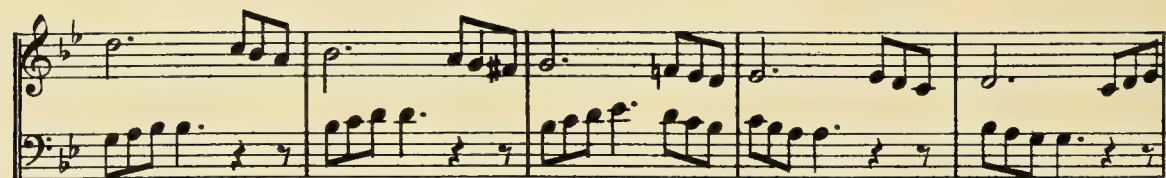


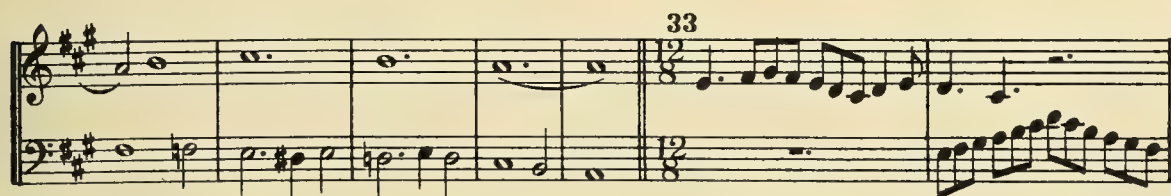
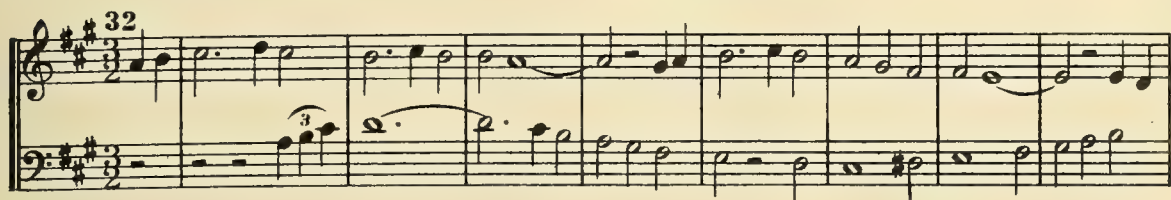
23 (Study 70)



24







36

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a series of eighth and quarter notes, with a final half note. The score is numbered 36 in the top left corner.

37

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of eighth and sixteenth notes, with some rests. The accompaniment includes a steady bass line with some chords and a final flourish. The lyrics 'The Rose Tree' are written below the melody.

38

[illegible]

39

40

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time, with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C) and consists of 16 measures. The melody is a simple, catchy tune, and the bass line provides a steady accompaniment. The score is written in a clear, legible font, and the notes are well-spaced.

41



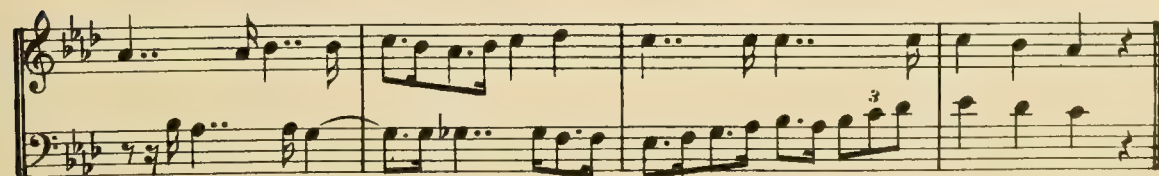
42

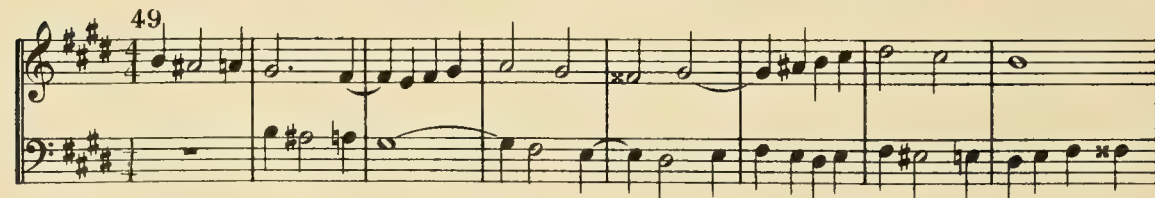
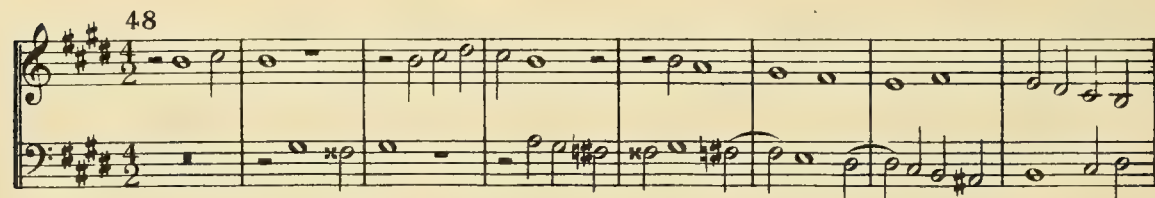


43



44





A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using eighth and sixteenth notes. The score is presented on a yellowed, aged paper background.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts on a G4, goes up to an A4, then down to a G4, and continues with various eighth and sixteenth notes. The bass line starts on a G2, goes up to an A2, then down to a G2, and continues with various eighth and sixteenth notes. The score is written in a simple, clear style with a yellow background.

[illegible]

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A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of six measures. The first measure has a treble staff with a quarter note G4 and a bass staff with a quarter note G2. The second measure has a treble staff with a quarter note A4 and a bass staff with a quarter note A2. The third measure has a treble staff with a quarter note B4 and a bass staff with a quarter note B2. The fourth measure has a treble staff with a quarter note C5 and a bass staff with a quarter note C3. The fifth measure has a treble staff with a quarter note D5 and a bass staff with a quarter note D3. The sixth measure has a treble staff with a quarter note E5 and a bass staff with a quarter note E3. The score is written in a simple, clear style with a yellow background.

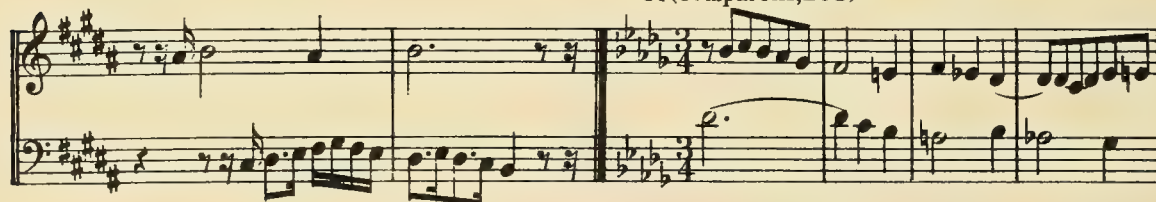
52

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C) and consists of 16 measures. The melody is a simple, folk-like tune, and the bass line provides a steady accompaniment. The score is written in a clear, legible font, with notes and rests clearly marked. The key signature is indicated by three flats at the beginning of the staff. The time signature is 2/4, and the piece is in common time (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C) and consists of 16 measures. The melody is a simple, folk-like tune, and the bass line provides a steady accompaniment. The score is written in a clear, legible font, with notes and rests clearly marked. The key signature is indicated by three flats at the beginning of the staff. The time signature is 2/4, and the piece is in common time (C).

53 (Study 78)



54 (Comparelli, 208)

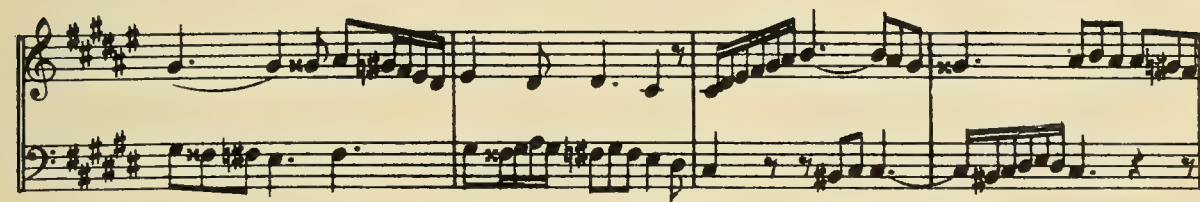


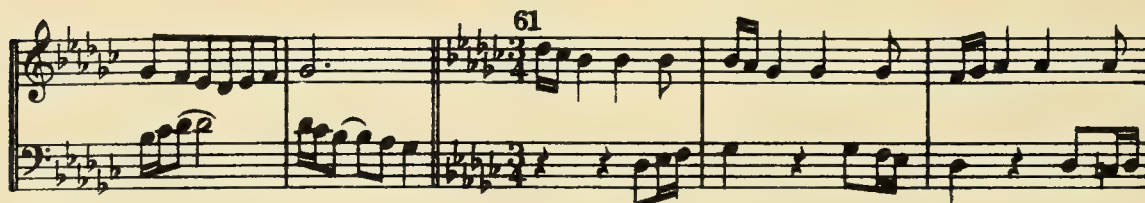
55





56(Compare III, 233)





64 (Study 80, 81, 82)



MODULATORY EXERCISES.

67-To V and IV.*

68 Compare 67

69 Compare 67; 68

70 To II, III, and VI.

71 Compare 70

72 Compare 70-71

73 Suggesting IV, V, VI, II.

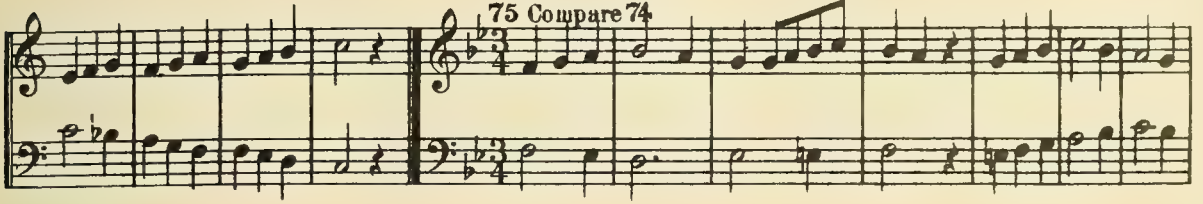
73 Suggesting IV, V, VI, II.

* For explanation of the Roman numerals, see the Preface

74 To Vandi, and suggesting IV.



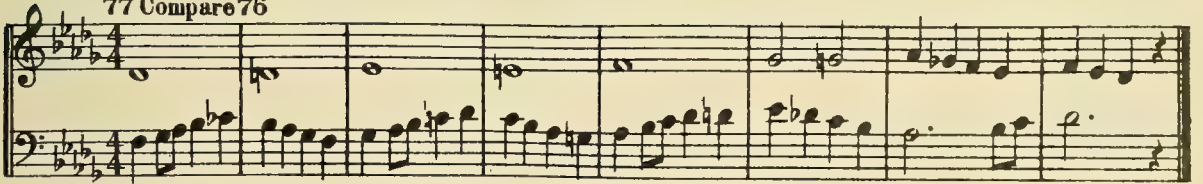
75 Compare 74



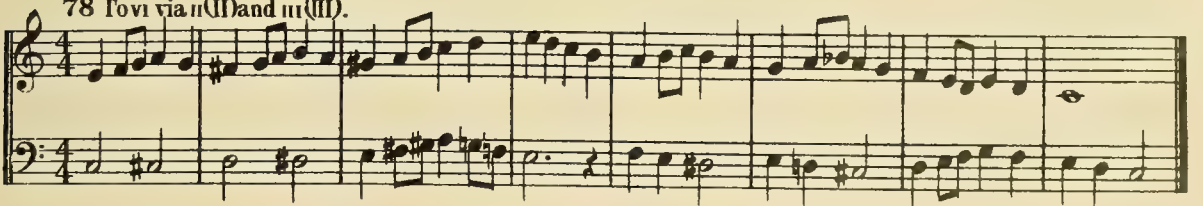
76 Suggesting II, III, and V.



77 Compare 76



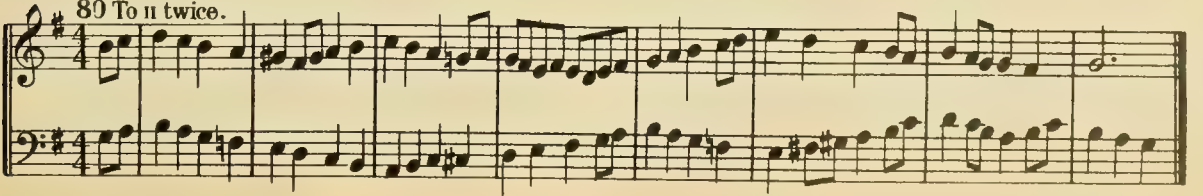
78 To vi via II and III.



79 Compare 78



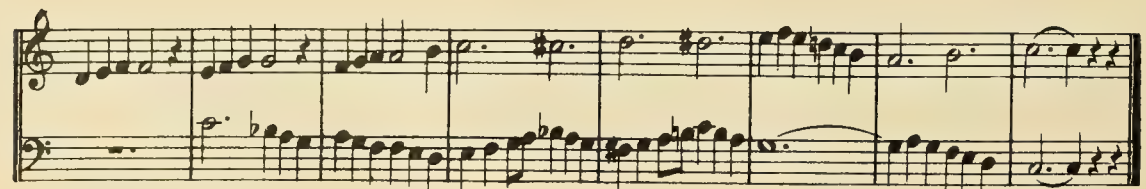
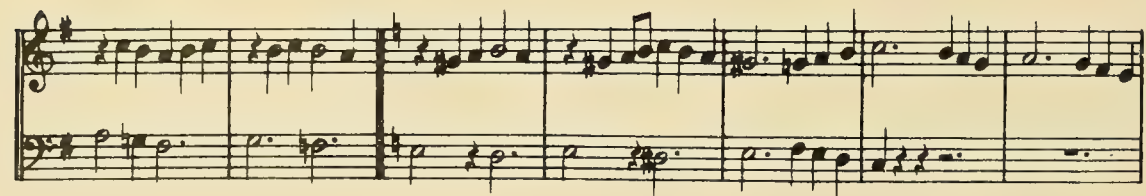
80 To II twice.

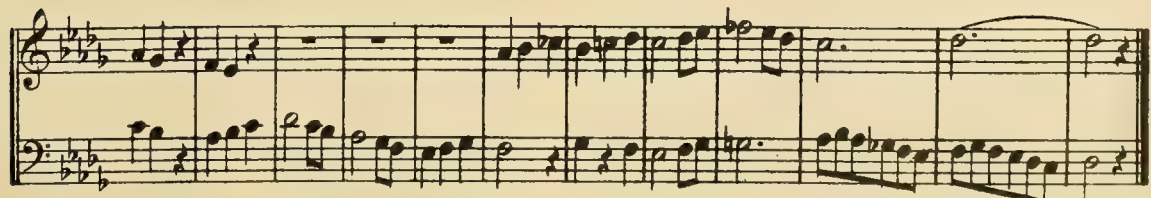
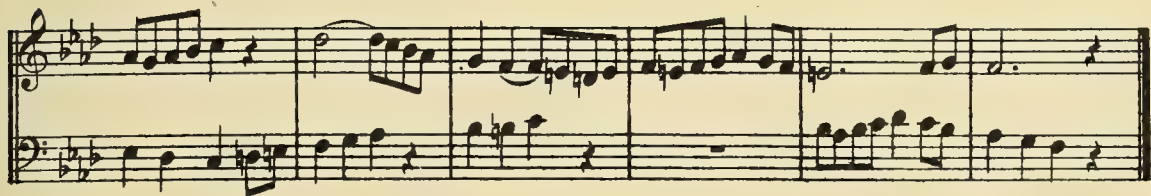


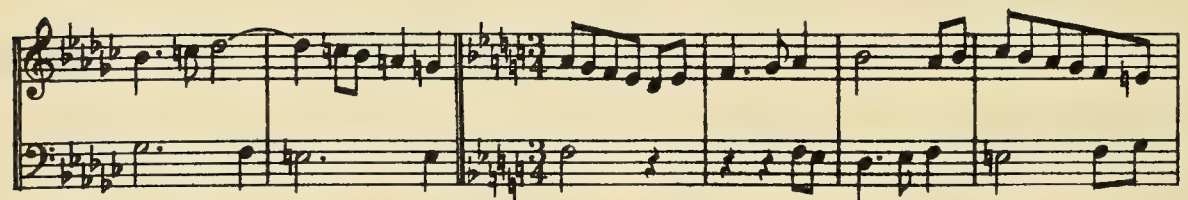
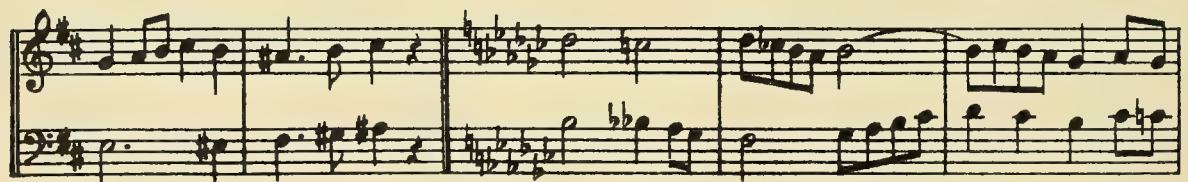
81 To remoter keys.



82







FIFTH SERIES

One-part exercises — Systematic treatment of intervals, beginning with the larger — Skips to and from chromatic tones having obvious key-relationship — The commoner augmented and diminished intervals

This image shows a page of musical notation for the song "The Rose Tree" in G major. The melody is written on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The music is divided into 18 numbered measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The melody is simple and characteristic of a folk song. The page is numbered "1" in the top left corner.

This musical score is a single melodic line in treble clef, spanning measures 19 to 40. The key signature changes from one sharp (F#) to one flat (Bb) at measure 22, and then to three flats (Bb, Eb, Ab) at measure 32. The time signature changes from 4/4 to 3/4 at measure 24, and back to 4/4 at measure 38. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. Measure numbers 19 through 40 are printed above the staff at the beginning of each measure.

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

The musical score consists of ten staves of music, each containing a measure number from 41 to 60. The notation is in bass clef and includes various time signatures and key signatures. The measures are connected by a continuous line, with some measures containing rests or specific musical notations like slurs and ties.

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90

Detailed description: This is a musical score for measures 73 through 90. The score is written on ten staves. Measures 73-84 are in the treble clef, and measures 85-90 are in the bass clef. The time signature changes from 3/4 to 4/4 at measure 74, then to 3/4 at measure 86, and finally to 6/8 at measure 89. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. Some measures contain accidentals (sharps and naturals). The music appears to be a single melodic line.

This musical score is for guitar, spanning measures 91 to 110. It is written on a single staff in treble clef. The key signature changes from one sharp (F#) to one flat (Bb) at measure 92, and then to two flats (Bb, Eb) at measure 94. The time signature changes from 3/4 to 4/4 at measure 92, and then to 3/4 at measure 99. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and accidentals. Measure 94 features a complex rhythmic pattern with a 3/2 time signature. The score concludes with a double bar line at the end of measure 110.

91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110

111

112

113

114

115

116

117

118

119

120

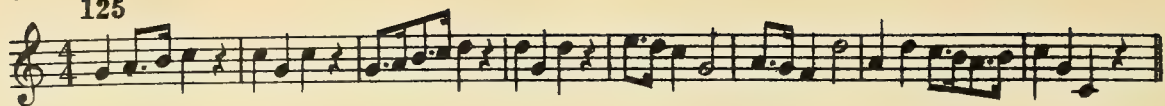
121

122

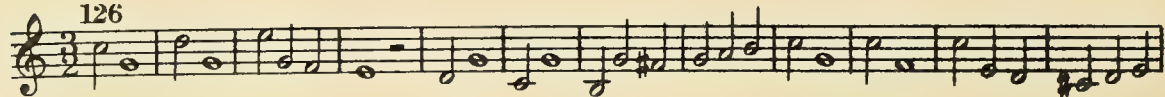
123

124

125



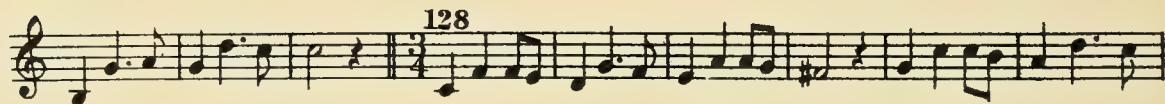
126



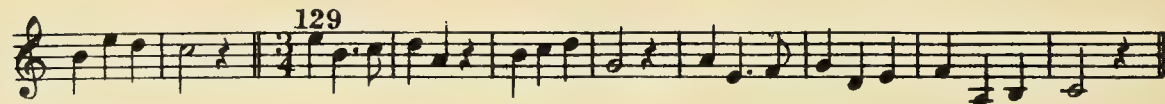
127



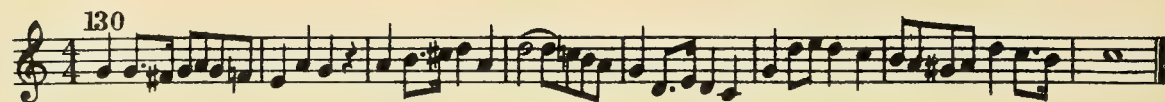
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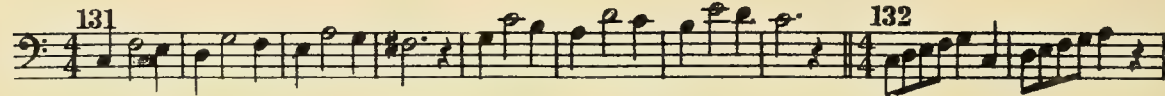
129



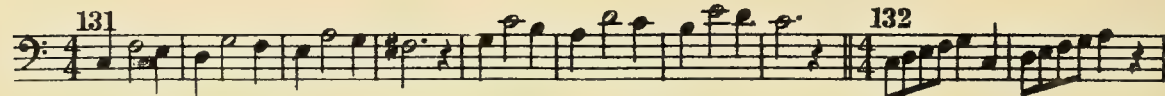
130



131



132



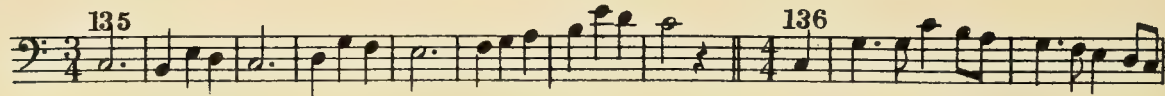
133



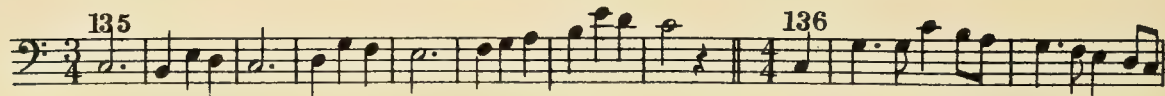
134



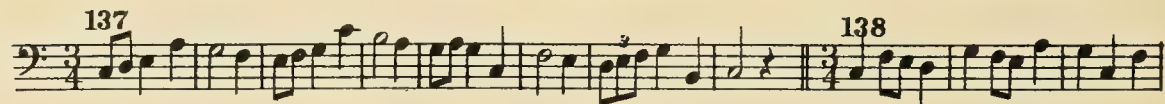
135



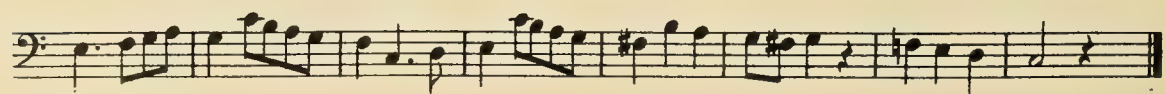
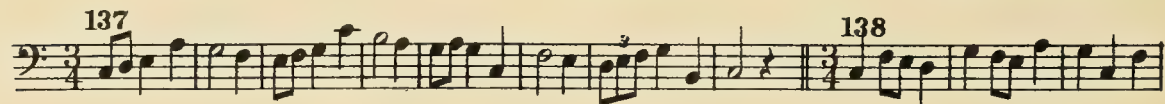
136



137



138



139 140

141

142 143

144

145 146

147 148

149

150 151

152

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158

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160

161

162

163

164

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166

167

168

169

170

171

This musical score consists of 14 staves of music. Measures 158-161 are in treble clef, while measures 162-171 are in bass clef. The key signature changes from two sharps (F# and C#) in measure 158 to two flats (Bb and Eb) in measure 159, and remains there. The time signature is 4/4 for measures 158-161 and 3/4 for measures 162-171. The notation includes various note values, rests, and bar lines.

This musical score page contains measures 172 through 191. Measures 172-183 are written on a single treble clef staff. Measures 184-191 are written on a single bass clef staff. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, and 191 are printed above their respective measures. Measure 181 features a 3/4 time signature change. Measure 182 features a 3/8 time signature change. Measure 183 features a 3/4 time signature change. Measure 184 features a 4/4 time signature change. Measure 185 features a 4/4 time signature change. Measure 186 features a 4/4 time signature change. Measure 187 features a 4/4 time signature change. Measure 188 features a 6/8 time signature change. Measure 189 features a 6/8 time signature change. Measure 190 features a 6/8 time signature change. Measure 191 features a 4/2 time signature change.

192 193

194

195

196

197 198

199

200

201

202

203 204

205

206

207

Detailed description: This is a musical score for guitar, consisting of 12 staves of music. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The score begins at measure 192 and ends at measure 207. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, with some rests. Measure numbers 192 through 207 are printed above the staves. There are several slurs and accents (marked with a 'v') throughout the piece. The notation is clear and legible.

208

209

210

211

212

213

214

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216

217

218

219

220

221

222 WII

223 WII

224 WII

225 WII

226 WII

227 WII

228 WII

229 WII

230 WII

231 WII

This musical score page contains 13 staves of music, numbered 232 through 244. The music is written in treble clef with a key signature of one flat (B-flat). The time signature is 4/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers are placed at the beginning of each staff: 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, and 244. The music features a variety of melodic lines and some complex rhythmic patterns, particularly in the later measures.

245 Lm

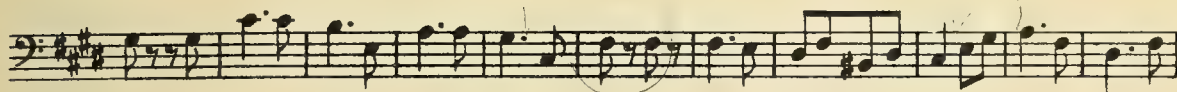
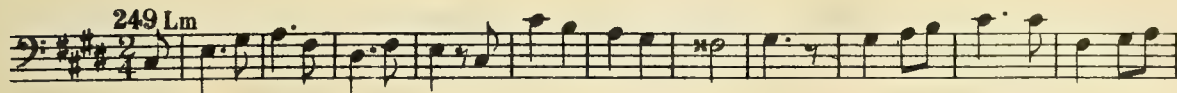
246 Rd

247 Lm

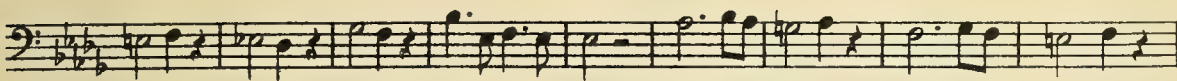
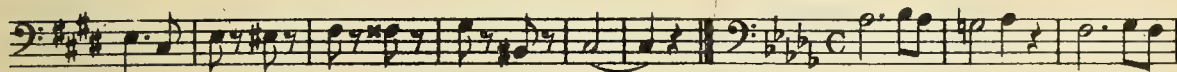
248 Rd



249 Lm



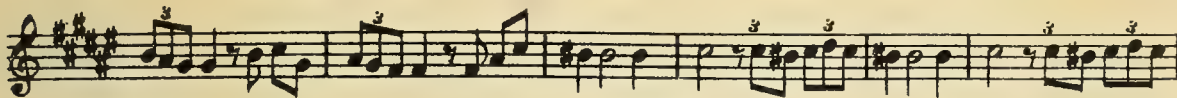
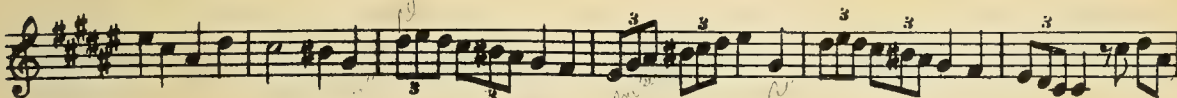
250 Lm*



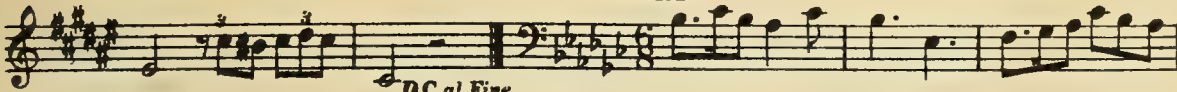
251 Lm



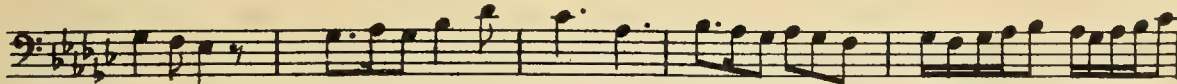
Fine.



252 Rd*



D.C. al Fine.



253



254 Wll

255 Lm*

256 Wll

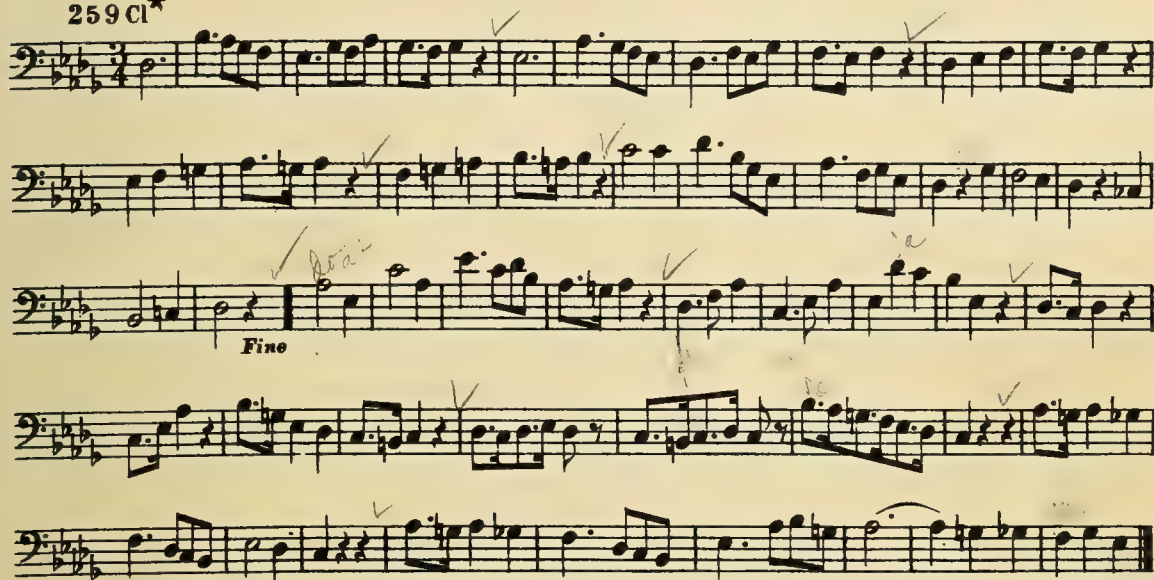
257 Wll

258 Cl*

Handwritten annotations: V, b, me

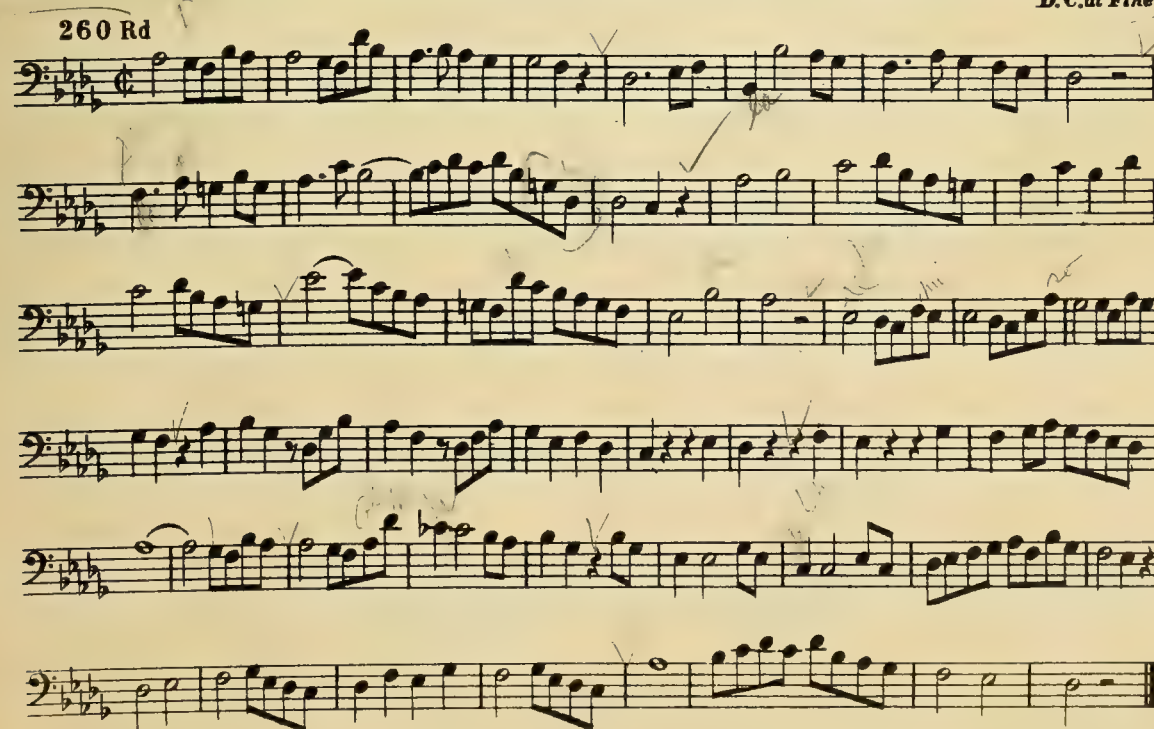


259 Cl*

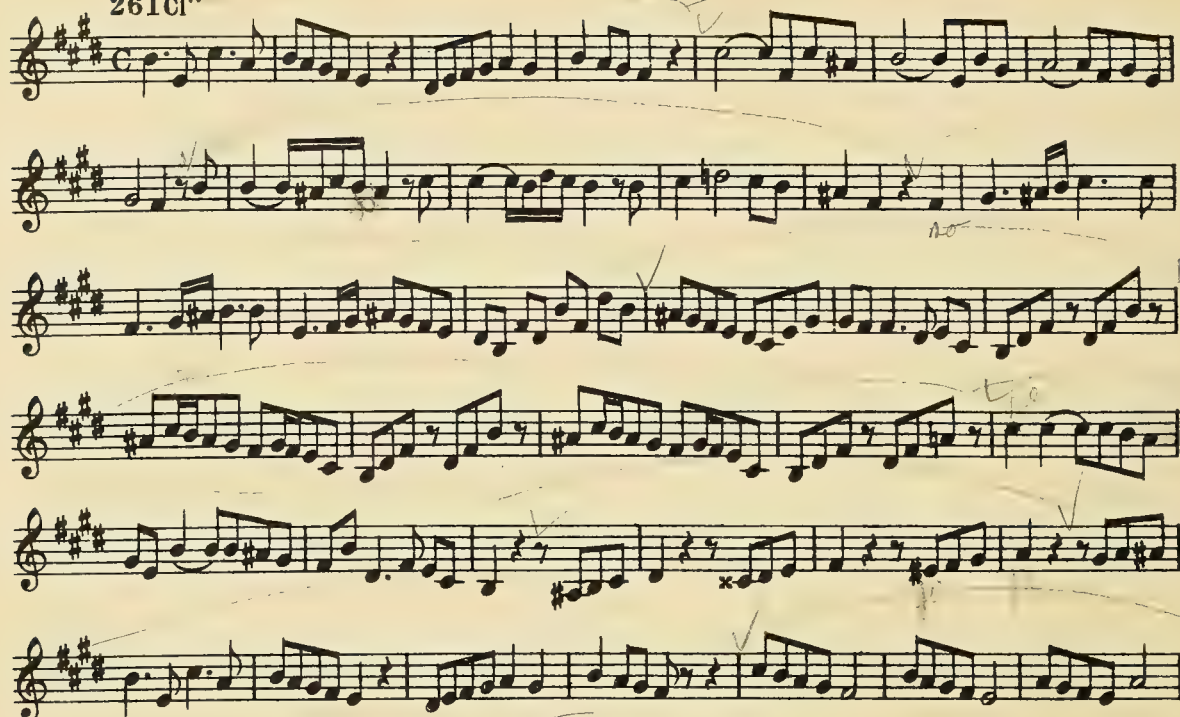


260 Rd

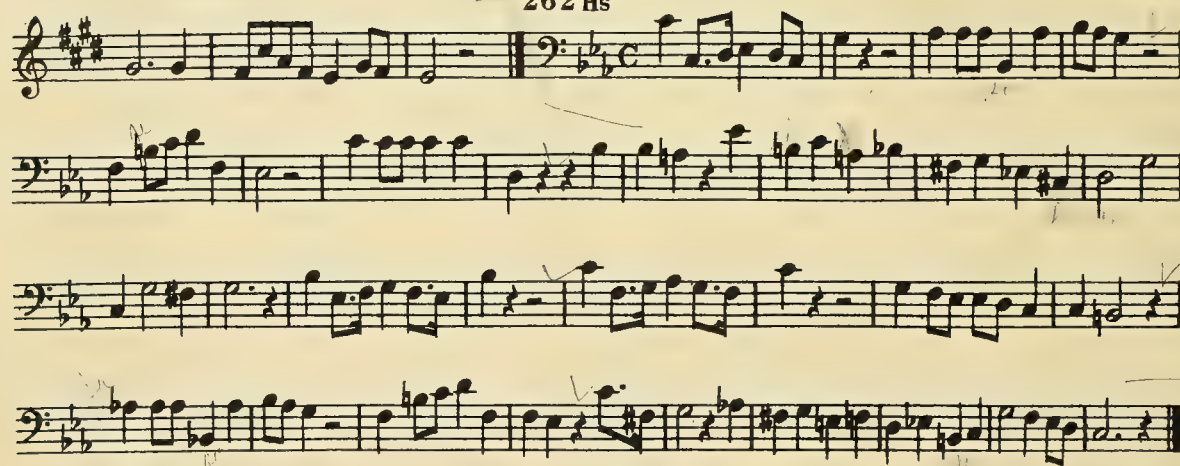
D. C. al Fine



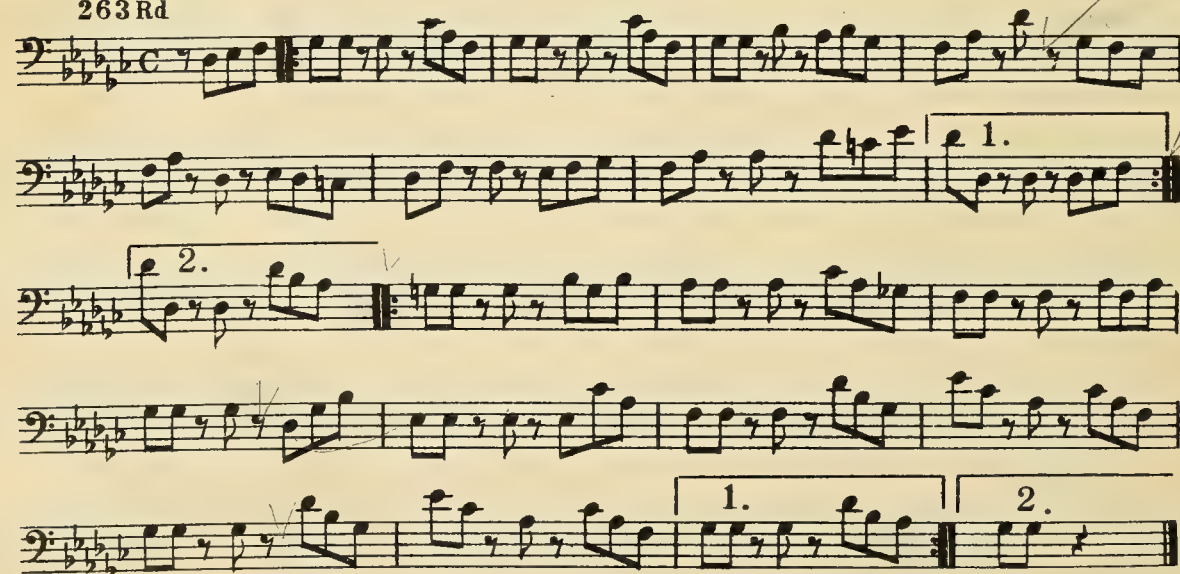
261 Cl*



262 Hs*



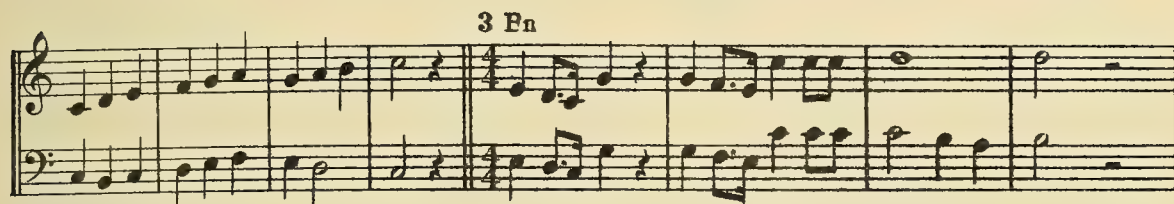
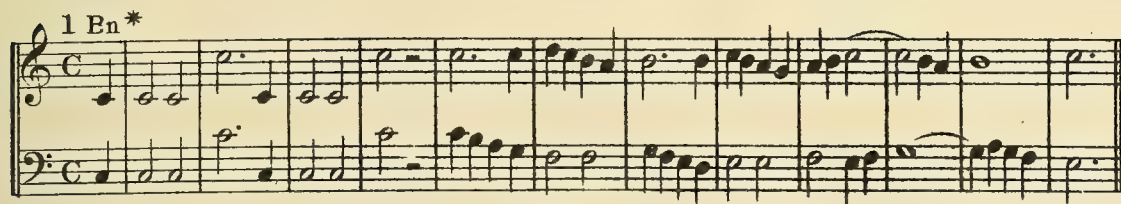
263 Rd



MELODIA - BOOK III

SIXTH SERIES

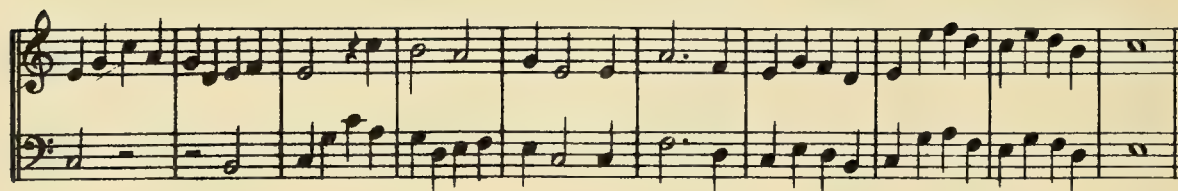
Two-part exercises embodying all intervals treated in Series V — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue



6 Bn*



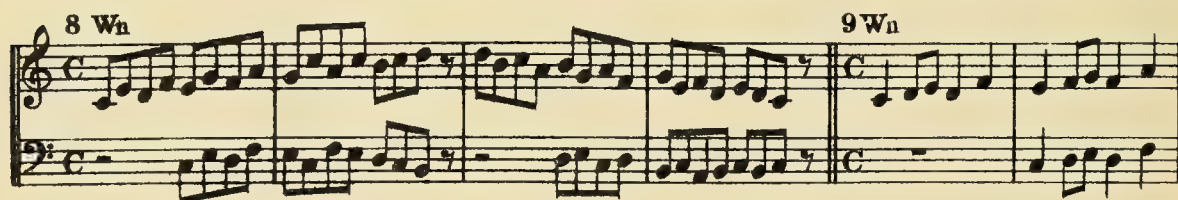
7 Bn



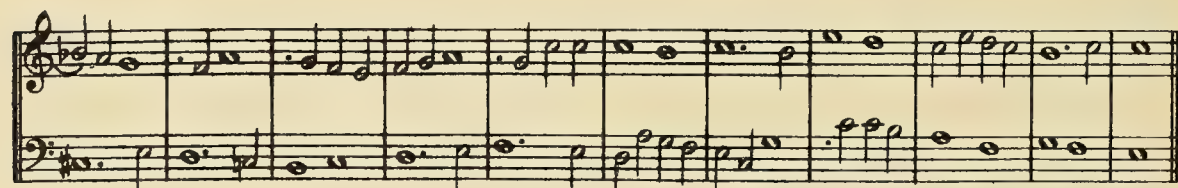
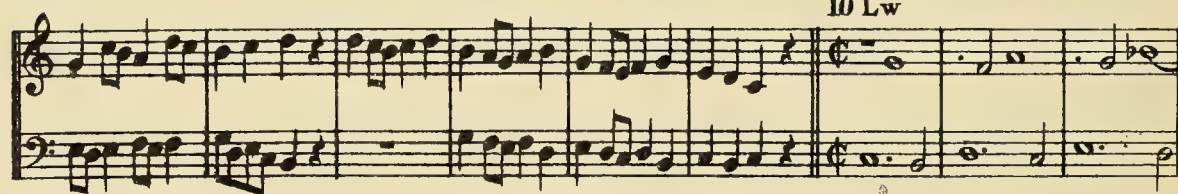
8 Wn



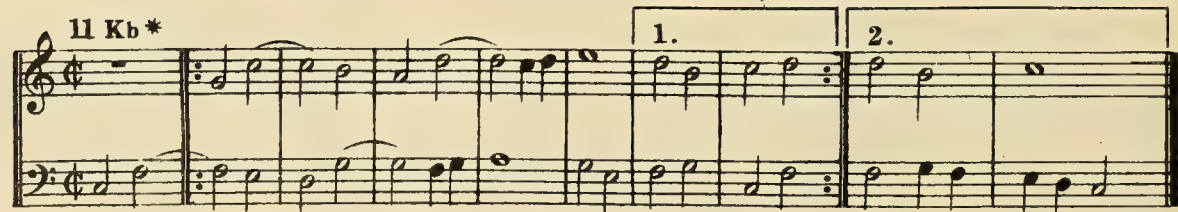
9 Wn



10 Lw



11 Kb*



12 Hg

13 Du*

103



14 Wn



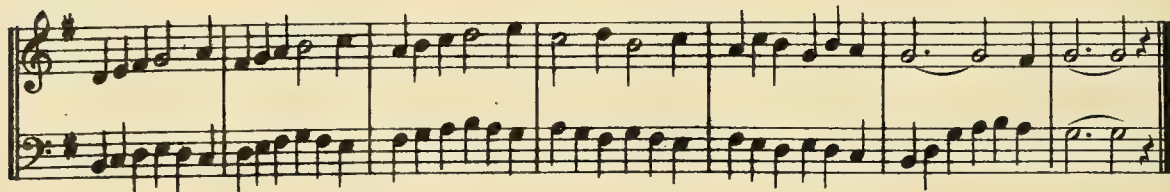
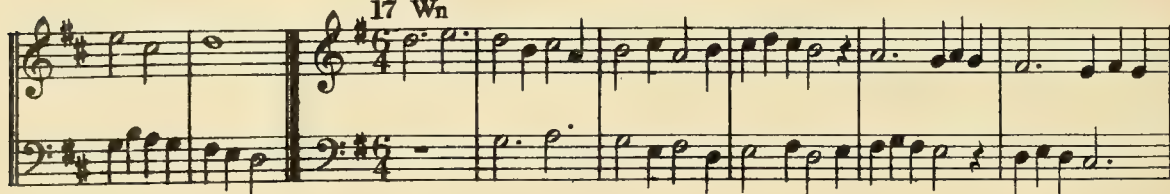
15 Ts



16 Wn



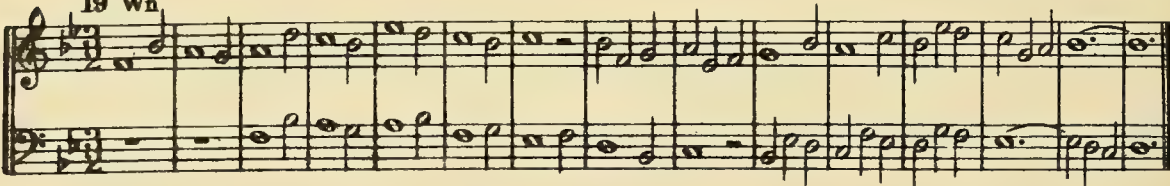
17 Wn



18 Wn



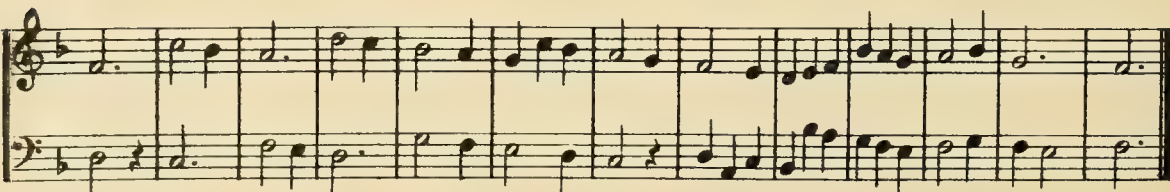
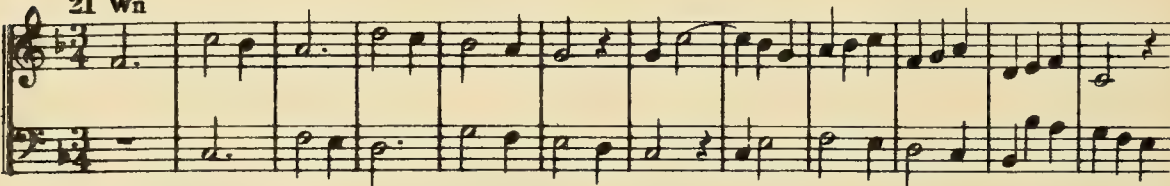
19 Wn



20 Wn*



21 Wn



22 Wn

23 Wn

24 Wn

25 Wn

26 Wn*

27 Wn

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music consists of eighth and quarter notes with some slurs.

Continuation of the musical score for measures 27-28, showing the final measures of the system.

28 Wn

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is C. The music consists of eighth and quarter notes with some slurs.

29 Wn*

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music consists of eighth and quarter notes with some slurs.

30 Wn*

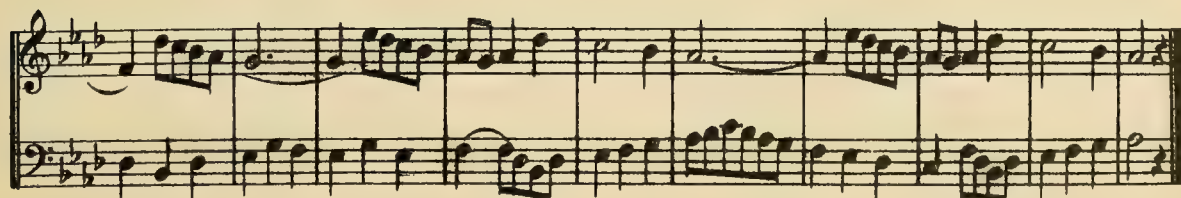
Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is C. The music consists of eighth and quarter notes with some slurs.

Continuation of the musical score for measures 30-31, showing the final measures of the system.

31 Wn*

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (Bb, Eb). The time signature is 3/4. The music consists of eighth and quarter notes with some slurs.

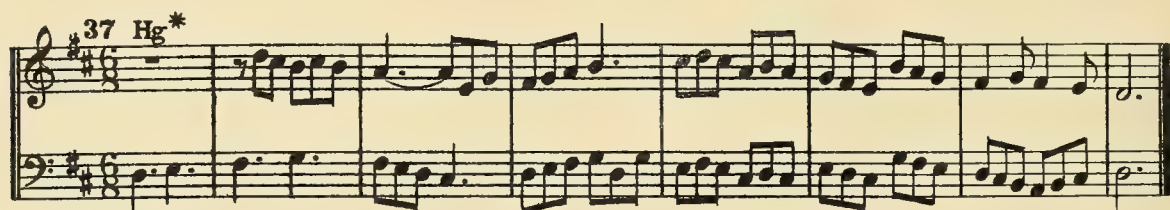
Continuation of the musical score for measures 31-32, showing the final measures of the system.



36 Hg



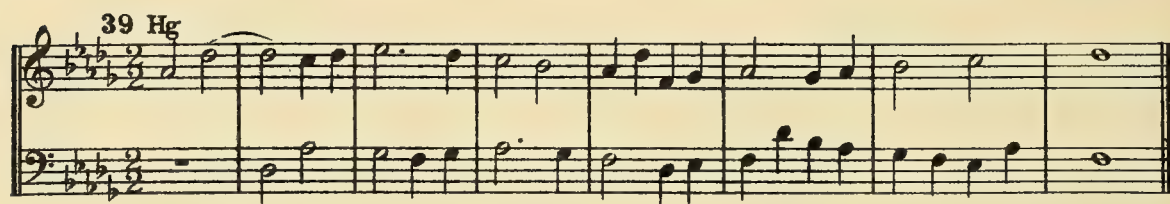
37 Hg*



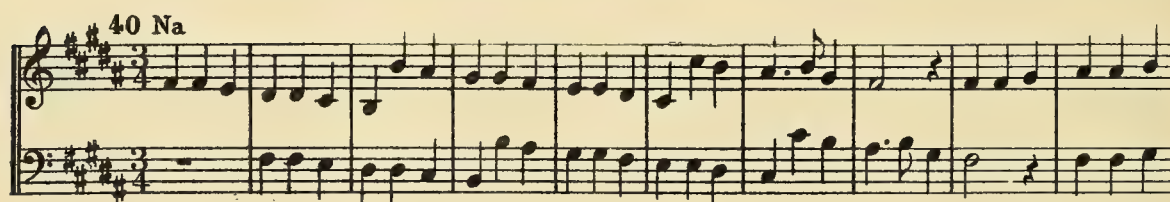
38 Hg*



39 Hg



40 Na



41 Wb



42 Lo*

43

44 Hg

Handwritten musical score for Hg (44). The piece is in 4/4 time and G major (three sharps). The melody is written in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment.

Continuation of the musical score for Hg (44). The notation continues with eighth and sixteenth notes in both staves.

45 Na

Handwritten musical score for Na (45). The piece is in 4/4 time and G major. It begins with a double bar line. The melody in the treble clef includes some rests and eighth notes, while the bass line continues with eighth notes.

Continuation of the musical score for Na (45). The melody and bass line progress with various note values.

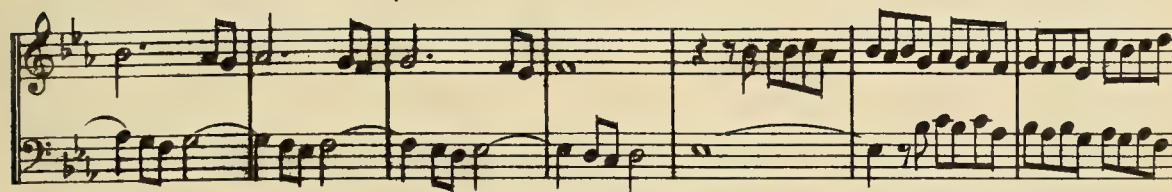
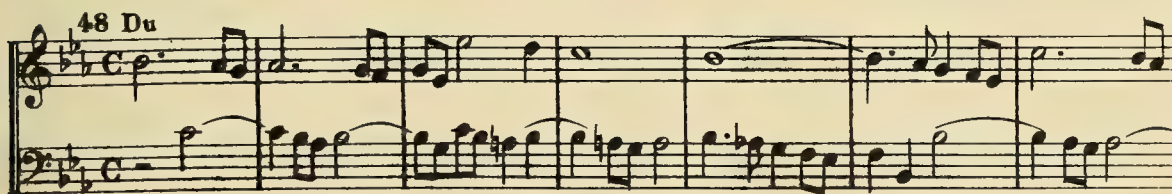
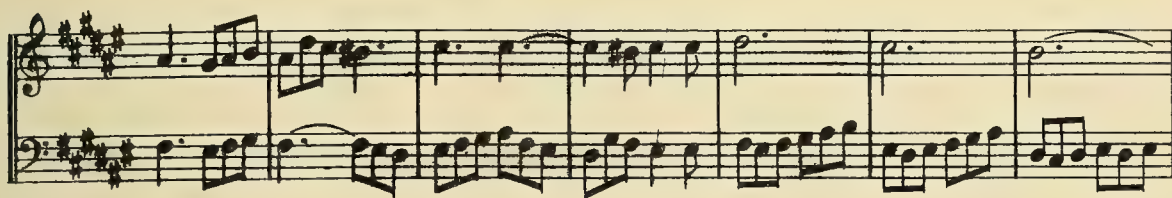
Continuation of the musical score for Na (45). The piece continues with eighth and sixteenth notes in both staves.

46 Hd*

Handwritten musical score for Hd* (46). The piece is in 4/4 time and G major. It begins with a double bar line. The melody in the treble clef is more melodic, featuring half notes and quarter notes, while the bass line provides a steady eighth-note accompaniment.

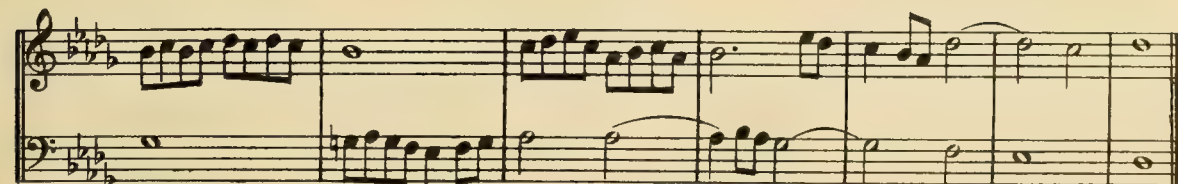
Continuation of the musical score for Hd* (46). The notation continues with a mix of note values in both staves.

Continuation of the musical score for Hd* (46). The piece concludes with a final measure in both staves.



49 Du





53 Wb

53 Wb

3/4

Musical score for '53 Wb' in 3/4 time. The score consists of two staves, treble and bass. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble staff begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass staff also begins with a quarter rest, followed by eighth and sixteenth notes. The piece concludes with a repeat sign.

.54 St*

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a prominent bass line with many eighth and sixteenth notes, and a treble part with chords and moving lines. The voice part consists of a single melody line with lyrics written below it.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter rest. The accompaniment consists of a steady eighth-note pattern in the first two measures, followed by a more complex rhythmic pattern in the last three measures.

55 Hg*

55 Hg*

The musical score is written for two staves, treble and bass clef, in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble staff consists of eighth and quarter notes, with some beamed sixteenth notes. The bass staff provides a harmonic accompaniment with eighth and quarter notes, including some beamed sixteenth notes. The piece concludes with a final whole note chord in the treble staff.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 2/4 time, with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The music is in common time (C) and consists of 16 measures. The melody is a simple, folk-like tune, and the bass line is a simple accompaniment. The score is written in a clear, legible font, and the notes are clearly marked.

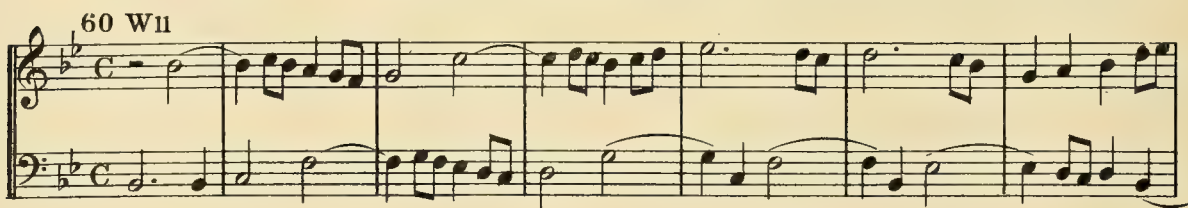
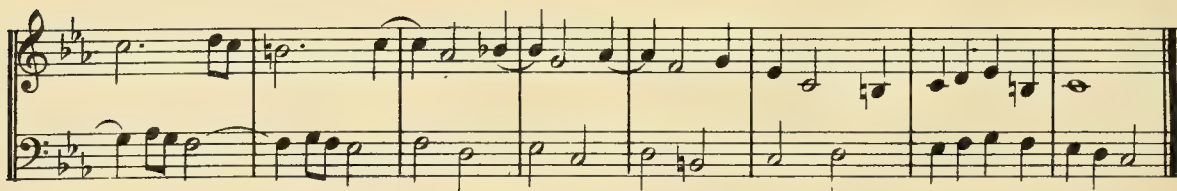
56 Wb

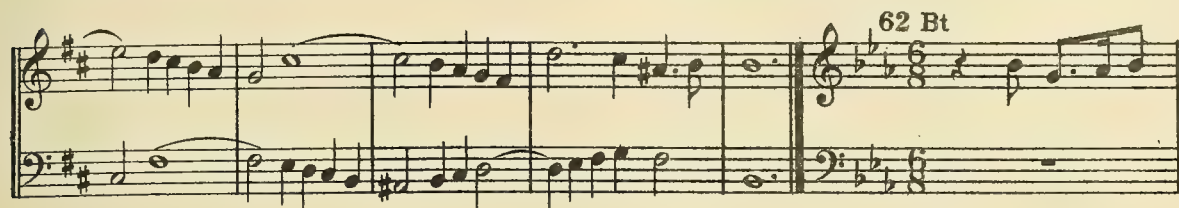
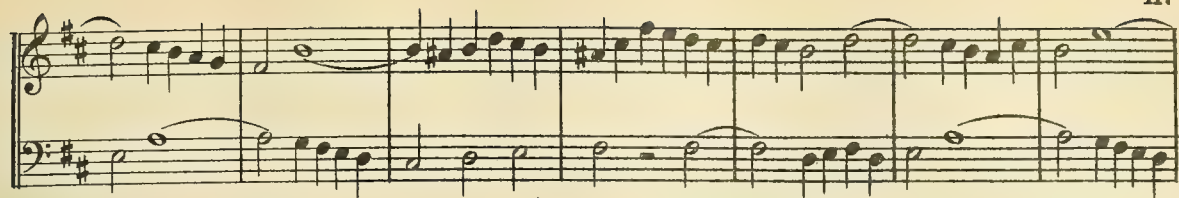


57 Na



58 Wb



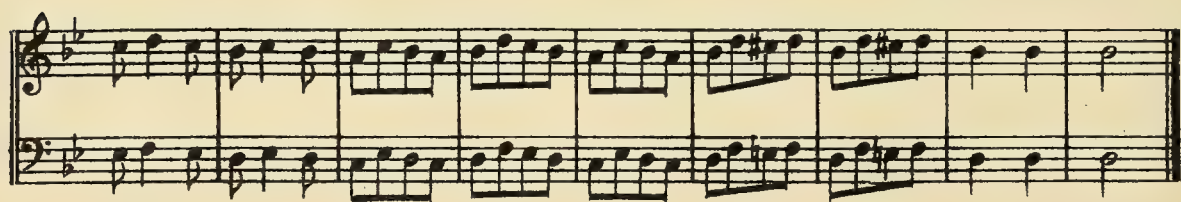


62 Bt



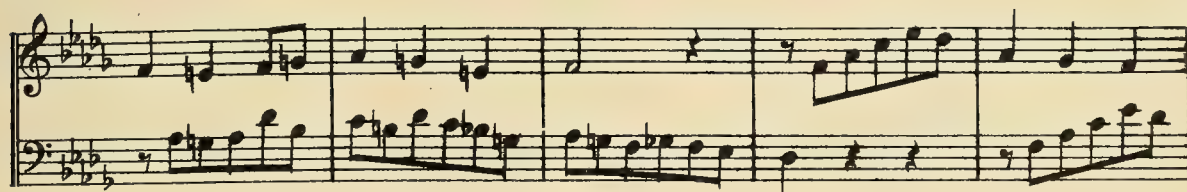
63





65 Pa





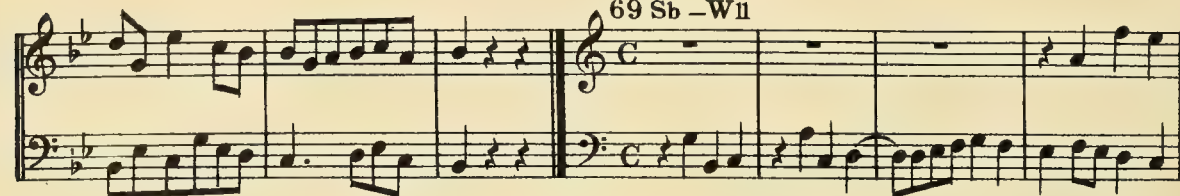
67 Sn - Wll



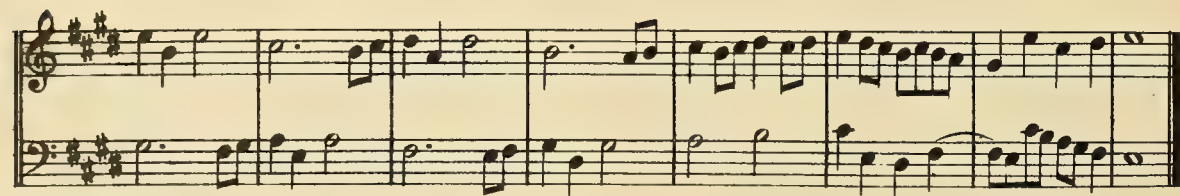
68 Sb - Wll



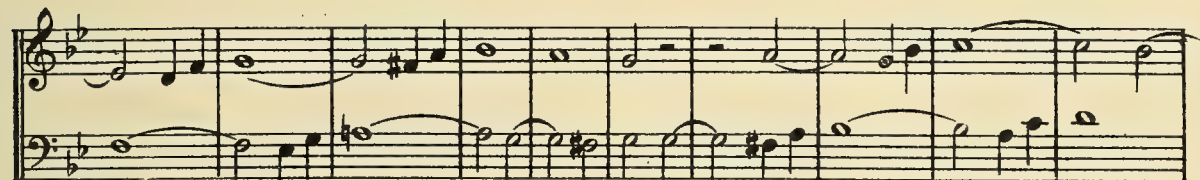
69 Sb - Wll



70 Sb - Wll

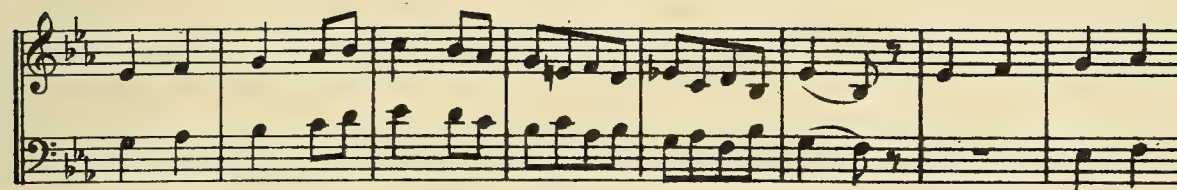
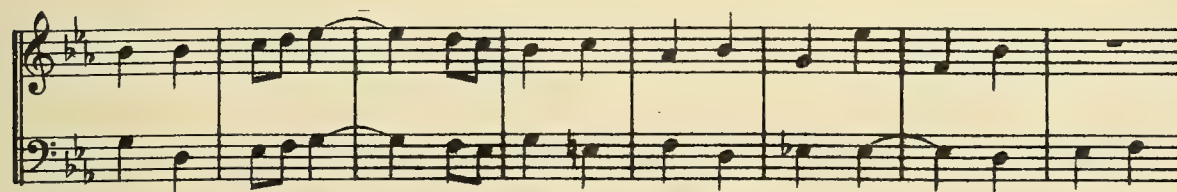


71 Pa *

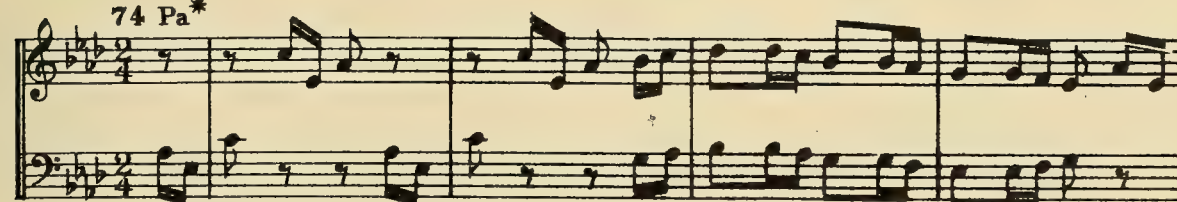


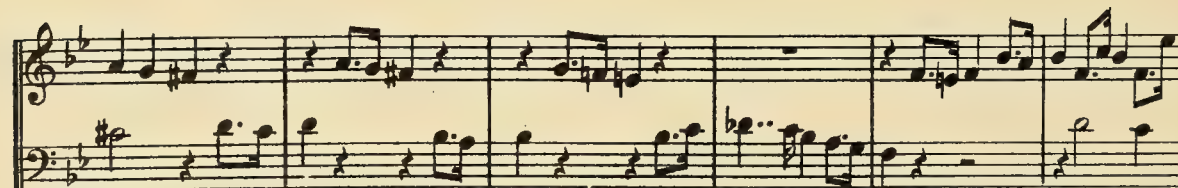
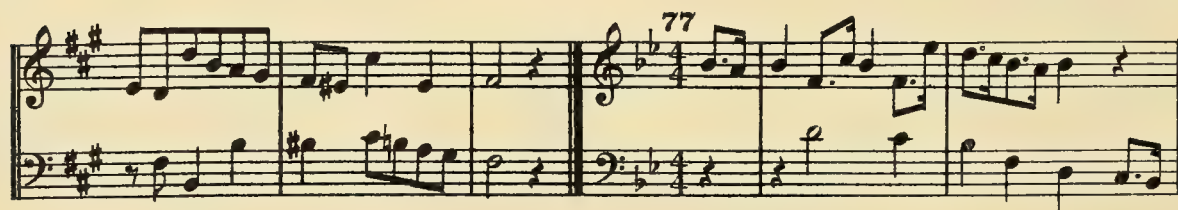
The musical score is written for two staves, treble and bass, in a key of three sharps (F#, C#, G#) and a 4/4 time signature. The piece is titled "72 Pa *". The notation includes various musical symbols such as notes, rests, and accidentals. The score is organized into eight systems, each consisting of a treble staff and a bass staff. The first system shows a full measure of music in both staves. The second system has a rest in the bass staff for the first two measures. The third system has a rest in the treble staff for the first two measures. The fourth system has a rest in the treble staff for the first two measures. The fifth system has a rest in the bass staff for the first two measures. The sixth system has a rest in the bass staff for the first two measures. The seventh system has a rest in the bass staff for the first two measures. The eighth system has a rest in the bass staff for the first two measures.

73 Pa



74 Pa*





Hereafter the modern method of cancellation of double-flats and double-sharps — by a single character, omitting the \flat — will be used.





82



83





87 Mi Canon for two voices

A B

This musical score is for a canon in two voices, measures 1 through 12. It is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piece is divided into two sections, A and B. Section A (measures 1-6) begins with a half rest in the right voice and a half note in the left voice, followed by a series of eighth and sixteenth notes. Section B (measures 7-12) continues the melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests.

88 Mi Canon for two voices

A B

This musical score is for a canon in two voices, measures 1 through 12. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piece is divided into two sections, A and B. Section A (measures 1-6) begins with a half rest in the right voice and a half note in the left voice, followed by a series of eighth and sixteenth notes. Section B (measures 7-12) continues the melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests.

89 Mi Canon for two voices

A B

This musical score is for a canon in two voices, measures 1 through 12. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The piece is divided into two sections, A and B. Section A (measures 1-6) begins with a half rest in the right voice and a half note in the left voice, followed by a series of eighth and sixteenth notes. Section B (measures 7-12) continues the melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests.

This musical score is for a fugue in B-flat major, 4/4 time, for two voices. It consists of eight systems of staves. The first system begins with a treble staff containing a whole rest and a bass staff with a half note B-flat, followed by a half note A-flat, and then a half note G. The melody in the treble staff enters with a half note B-flat, followed by a half note A-flat, and then a half note G. The bass staff continues with a half note F, followed by a half note E, and then a half note D. The second system continues the melody in the treble staff with a half note C, followed by a half note B-flat, and then a half note A-flat. The bass staff continues with a half note G, followed by a half note F, and then a half note E. The third system continues the melody in the treble staff with a half note D, followed by a half note C, and then a half note B-flat. The bass staff continues with a half note A-flat, followed by a half note G, and then a half note F. The fourth system continues the melody in the treble staff with a half note A-flat, followed by a half note G, and then a half note F. The bass staff continues with a half note E, followed by a half note D, and then a half note C. The fifth system continues the melody in the treble staff with a half note F, followed by a half note E, and then a half note D. The bass staff continues with a half note C, followed by a half note B-flat, and then a half note A-flat. The sixth system continues the melody in the treble staff with a half note G, followed by a half note F, and then a half note E. The bass staff continues with a half note D, followed by a half note C, and then a half note B-flat. The seventh system continues the melody in the treble staff with a half note A-flat, followed by a half note G, and then a half note F. The bass staff continues with a half note E, followed by a half note D, and then a half note C. The eighth system concludes the fugue with a half note B-flat in the treble staff and a half note A-flat in the bass staff, followed by a final whole note B-flat in the treble staff and a final whole note A-flat in the bass staff.

SEVENTH SERIES

One-part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics “deny” the signature — Advanced solfeggi from foreign sources — Specimen difficulties, without text, from the classics

1 2 3 4 5 6 7 8 9 10 11 12

This musical score page contains measures 13 through 23. Measures 13-15 are in 3/4 time with a key signature of two sharps (F# and C#). Measure 16 changes to 3/8 time and a key signature of one flat (Bb). Measures 17-19 are in 4/8 time with a key signature of two flats (Bb and Eb). Measure 20 changes to 12/8 time and a key signature of three flats (Bb, Eb, and Ab). Measures 21-22 are in 3/4 time with a key signature of three flats. Measure 23 is in 3/4 time with a key signature of three sharps (F#, C#, and G#). The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like accents and slurs.

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5-57-67645-200

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51

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56

57

58

59

60

61

5-57-67645-200

67 La

68 WII

69 WII

70 WII

71 WII

72 WII

73 W11

74 W11

75 W11

76 W11

77 W11

78 W11

79 W11

80 W11

81 W11

82 Hd*

83 Lm

Measures 83-84, Lm (Lento Moderato). The music is in 2/4 time, key of B-flat major (two flats). It features a melody in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with eighth and sixteenth notes.

84 Lm

Measures 85-86, Lm (Lento Moderato). The music continues in 2/4 time, key of B-flat major. It features a melody in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with eighth and sixteenth notes.

85 Lm

Measures 87-88, Lm (Lento Moderato). The music continues in 2/4 time, key of B-flat major. It features a melody in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with eighth and sixteenth notes.

86 Lm

Measures 89-94, Lm (Lento Moderato). The music continues in 2/4 time, key of B-flat major. It features a melody in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with eighth and sixteenth notes.

87 Lm

88 Lm

1. 2.

89 Bh

90 Bh

91 Bh*

92 Bb*

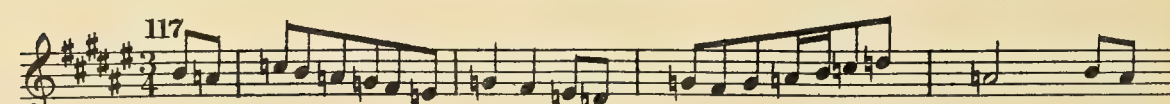
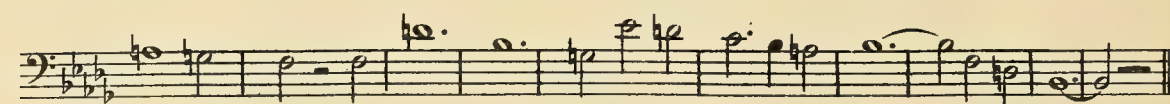
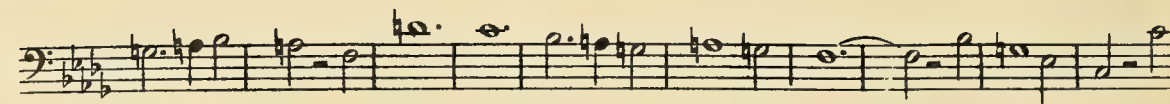
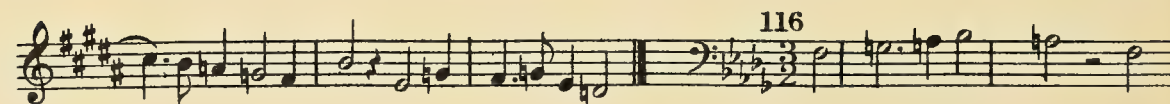
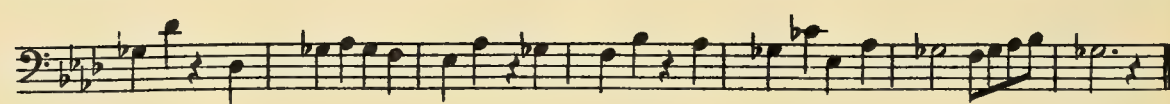
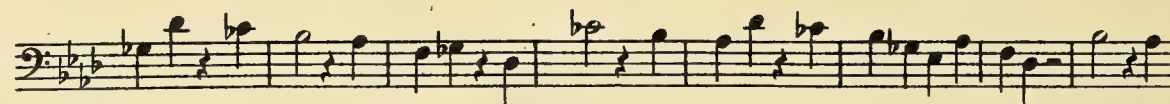
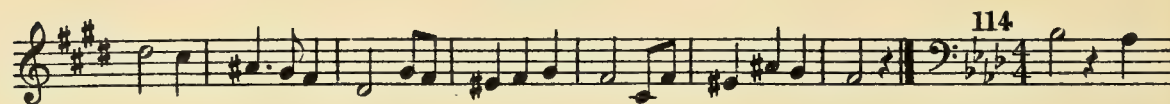
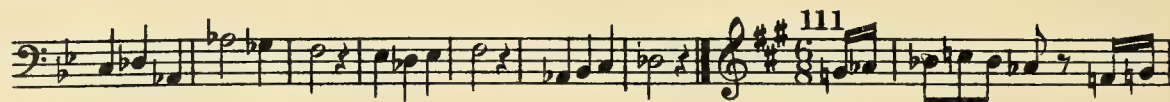
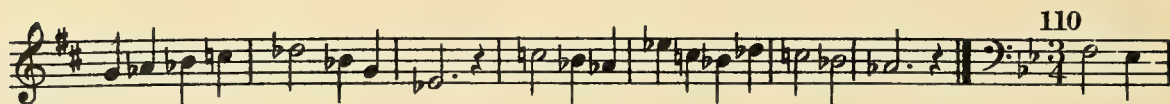
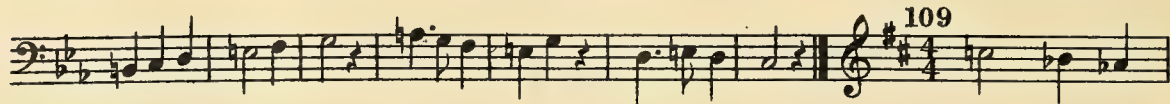
1. 2.

93 Bb*

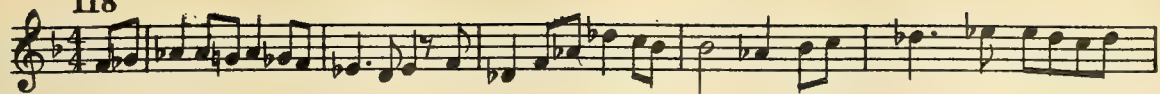
5-57-67645-200

94 95 96 97 98 99 100 101 102 103 104 105 106

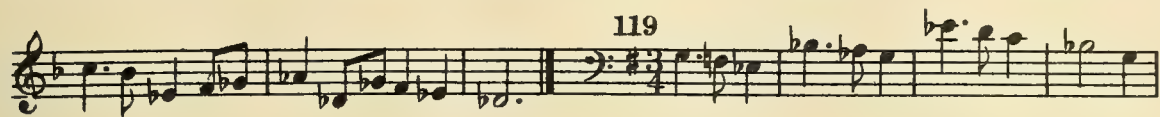
The musical score is written on 13 staves, grouped in pairs (1-2, 3-4, 5-6, 7-8, 9-10, 11-12) with a final single staff (13). The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), time signatures (3/4), and a variety of note values (quarter, eighth, sixteenth notes) and rests. The piece concludes with a double bar line on the final staff.



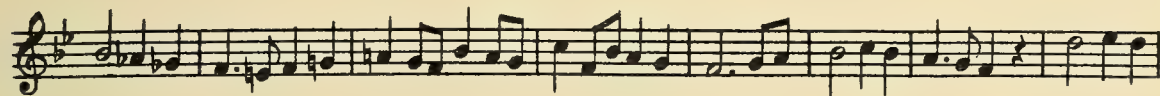
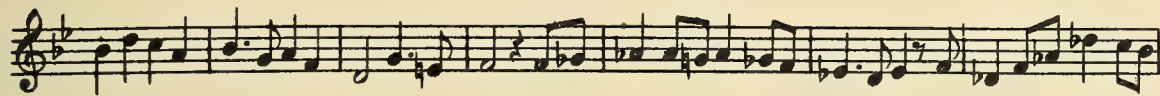
118



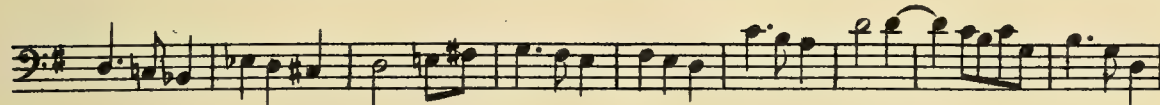
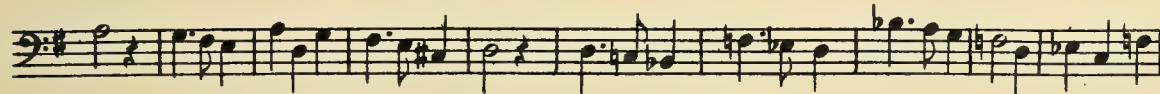
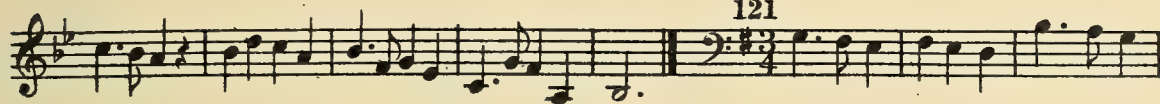
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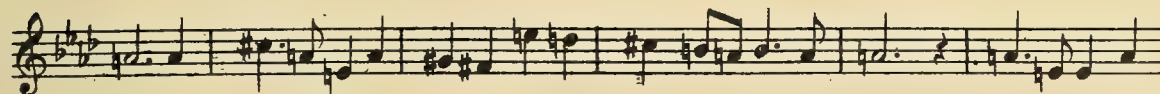
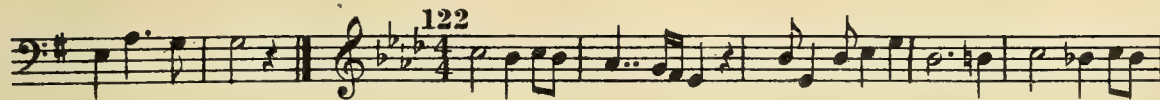
120



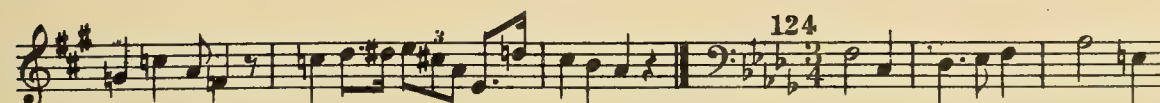
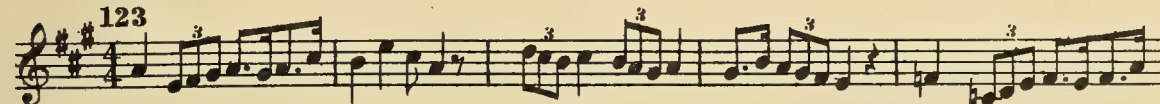
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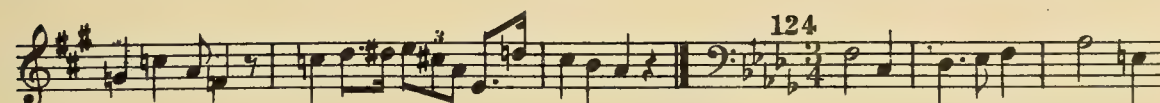
122



123



124



This musical score page contains measures 125 through 127. It is written for piano and features a complex harmonic and melodic structure. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The score is divided into three systems, each with a grand staff (treble and bass clefs).

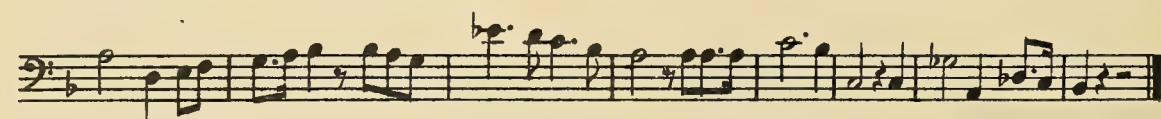
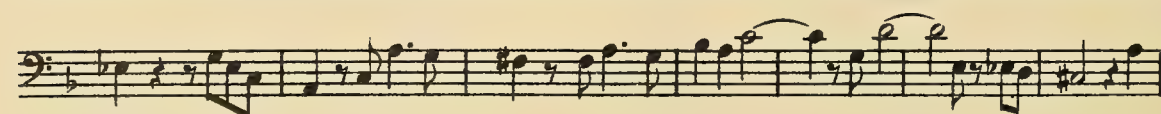
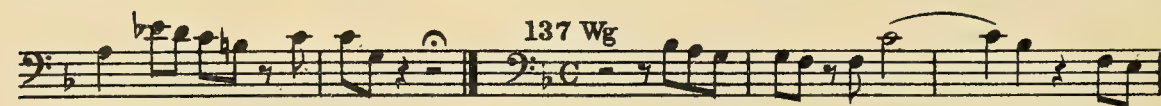
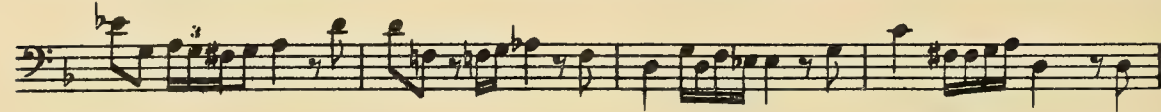
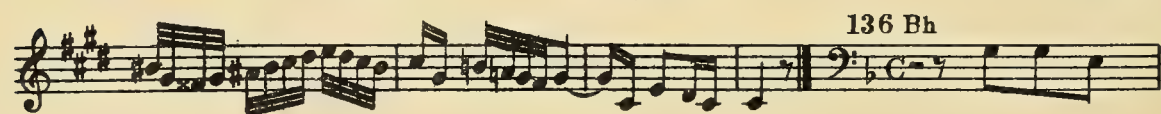
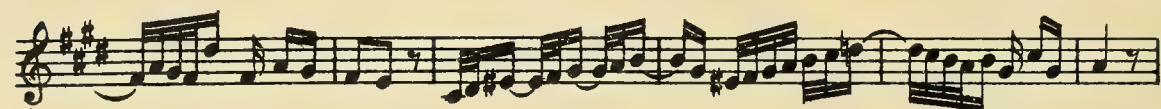
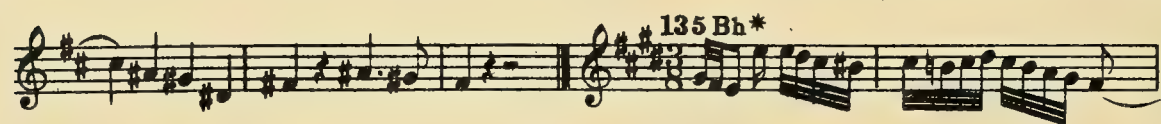
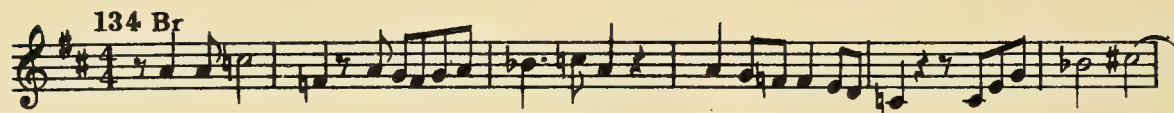
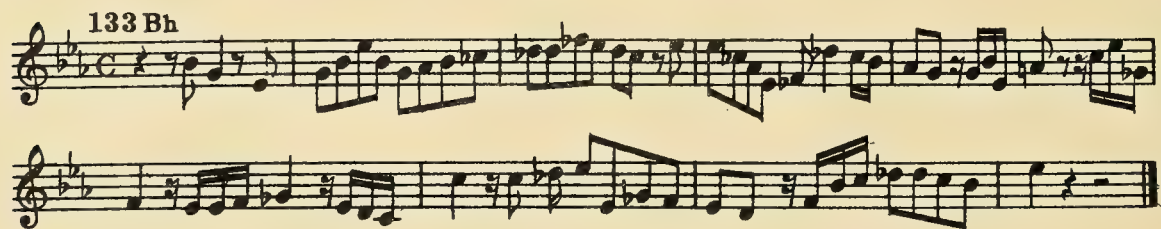
- Measure 125:** The first system begins with measure 125. It features a bass line with a melodic line and a treble line with a more active, rhythmic melody. The measure ends with a double bar line.
- Measure 126:** The second system begins with measure 126. It continues the melodic development in both hands, with the bass line providing a steady accompaniment and the treble line featuring more complex figures. The measure ends with a double bar line.
- Measure 127:** The third system begins with measure 127. It concludes the section with a final cadence in both hands. The measure ends with a double bar line.

128 Bh

129 Br

130 Bh

131 Bh



EIGHTH SERIES

Two-part exercises, involving all the difficulties treated in Series VII, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts

The image displays six systems of two-part musical exercises, each consisting of a treble and bass staff. The exercises are numbered 1 through 6. Exercise 1 is in 3/4 time, starting with a treble staff melody and a bass staff accompaniment. Exercise 2 continues the pattern with more complex rhythmic figures. Exercise 3 introduces a key change to B-flat major, indicated by a double bar line and a new key signature. Exercise 4 continues the B-flat major key with further rhythmic development. Exercise 5 shows a modulation to E-flat major, marked by a key signature change to two flats. Exercise 6 concludes the series in E-flat major with sustained melodic lines in both parts. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).







11



12



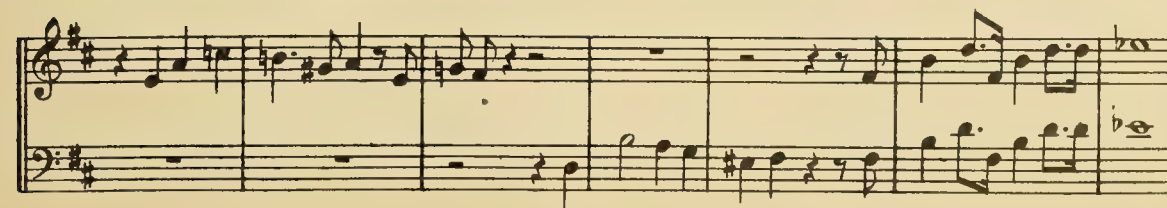
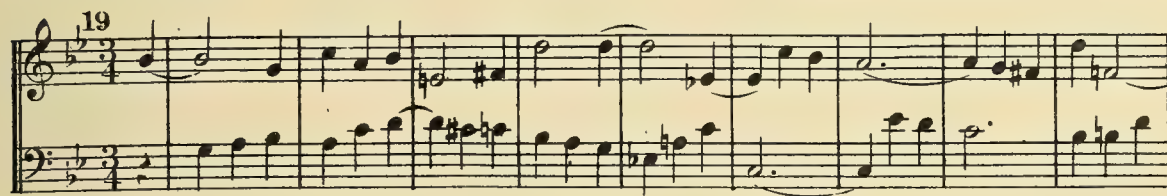
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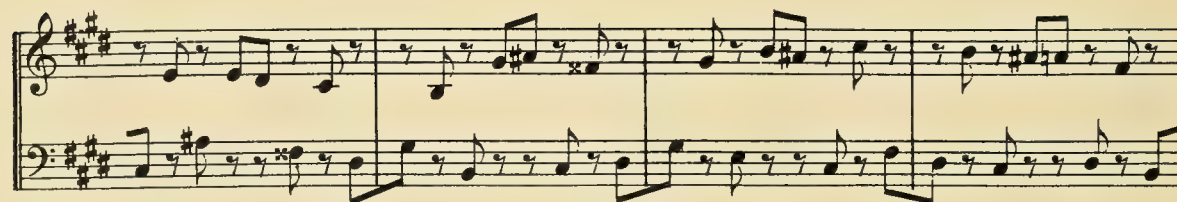
14

15



This page contains eight systems of musical notation for piano. The first six systems are in 2/4 time, while the seventh and eighth systems transition to 3/4 time, indicated by a double bar line and a new time signature. The notation includes various musical symbols such as notes, rests, and accidentals.





MELODIA - BOOK IV

NINTH SERIES

One-part exercises — Typical passages from early and recent composers, with text, of difficulty ranging from medium to great — Full exposition of chromatics which "deny" the signature — Arbitrary changes of tonality

1 Hn
Thy name

2 Hn
through - out the world. Springs up at

God's com-mand. Af-fright-ed fled Hells spi-rits black in throngs

Down they sink in the deep a - byss To end - less night.

3 Mz
Hear our all ap-pal-ling vengeance, Tear Cre - a - tion's vault a - sund-er, Till its

wrath a might-ier thunder Hurl an - ni - hi - la - tion down. Hurl an - ni - hi -

4 Hd
la - tion down. A - - - men, A - - - men, A - - -

5 Mz
- men, A - men, A - men, A - men, A - men. Since I'm my - self, Sirs,

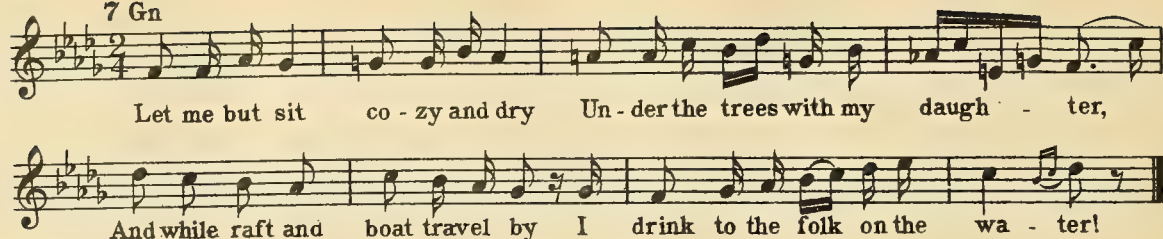
And not an - oth - er Spare me my lit - tle life To grow more

wise. Spare me my lit - tle life To grow more wise, To grow more wise, To grow more wise!

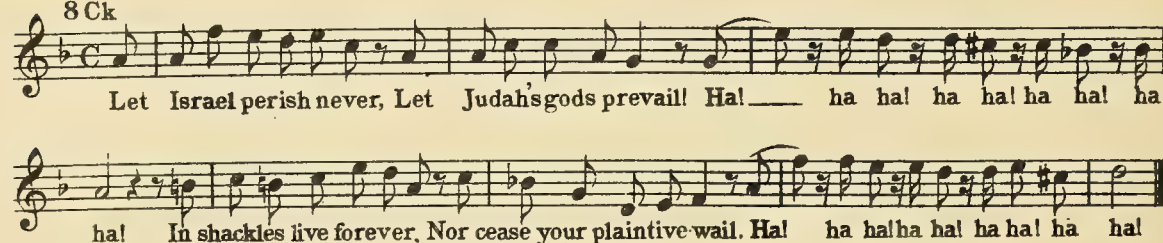
6 Mz
Thou bad'st me to thy supper. Host of mine, Host would I turn: And

wilt thou too, and wilt thou too, in thy turn, Come to my ban-quet?

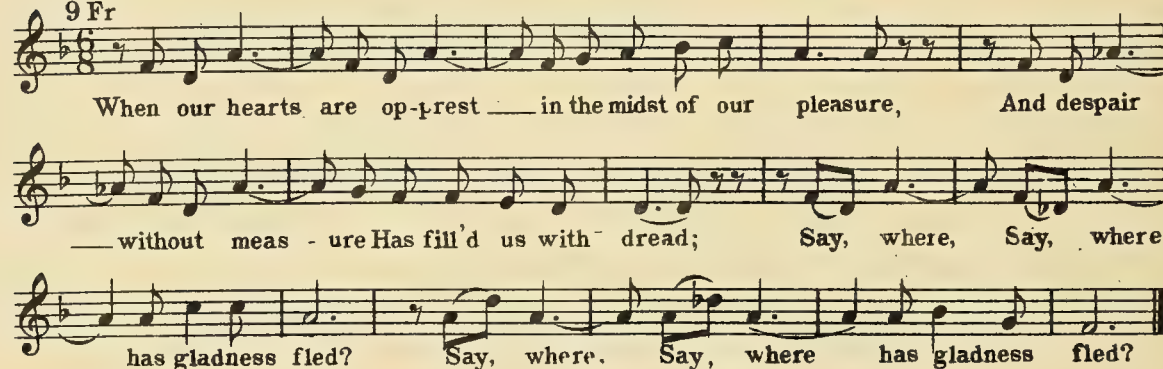
7 Gn



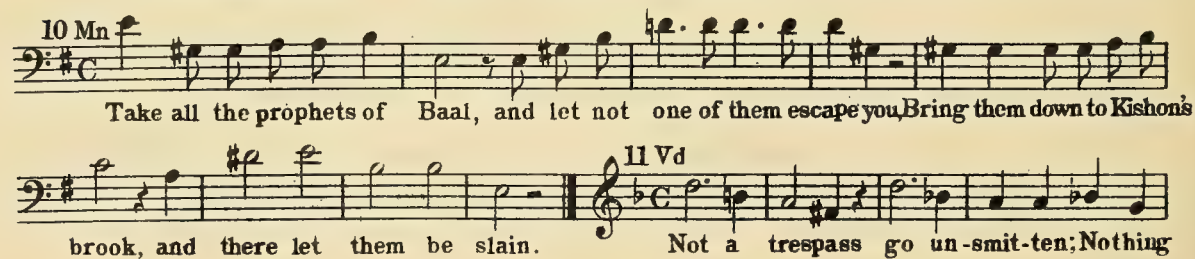
8 Ck



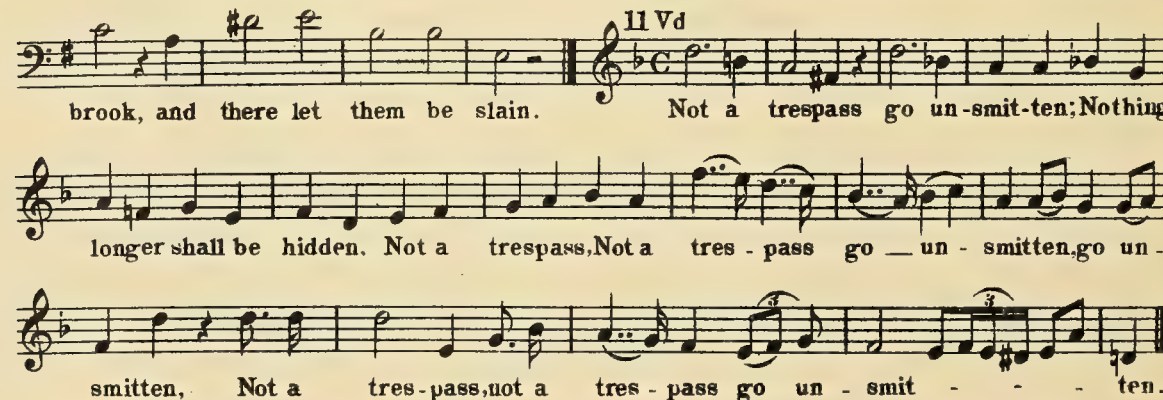
9 Fr



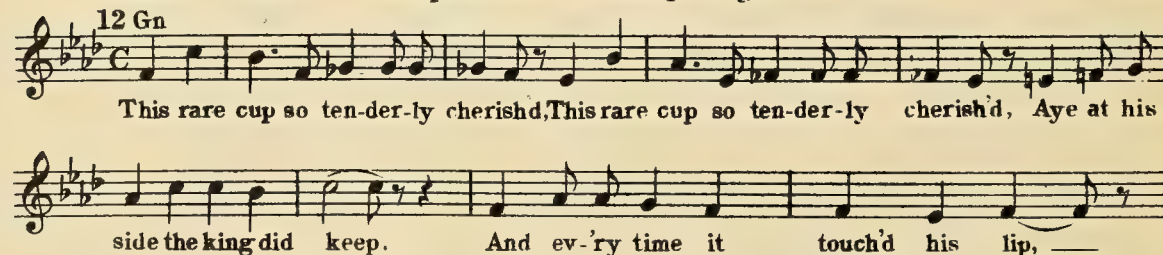
10 Mn



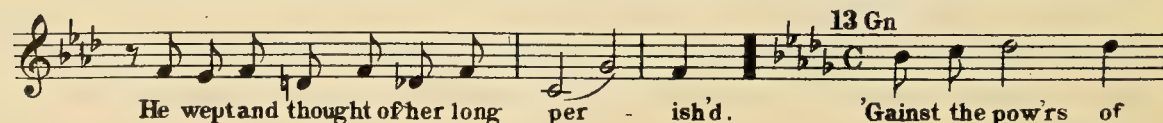
11 Vd

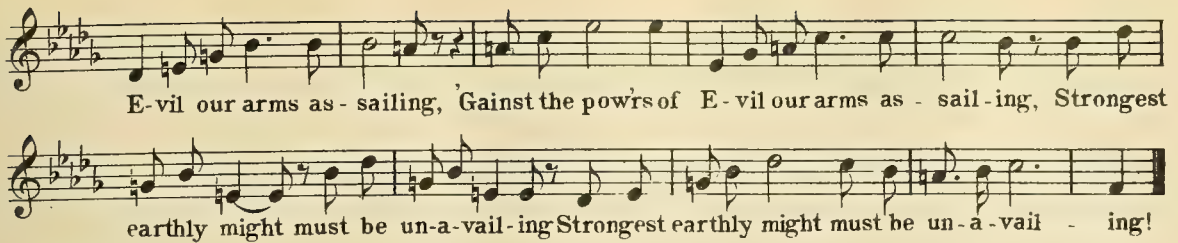


12 Gn

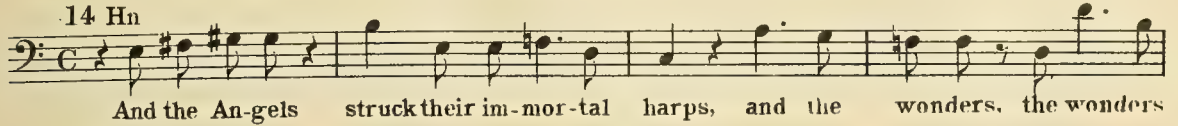


13 Gn

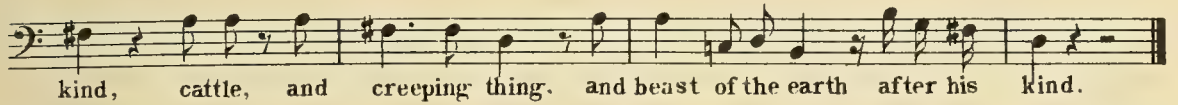
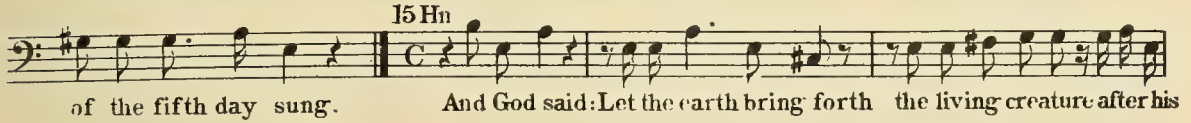




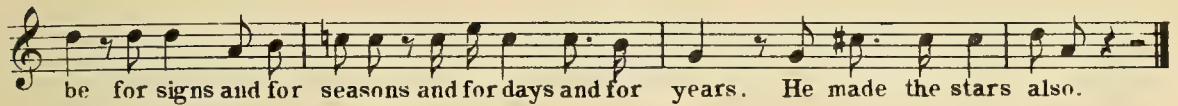
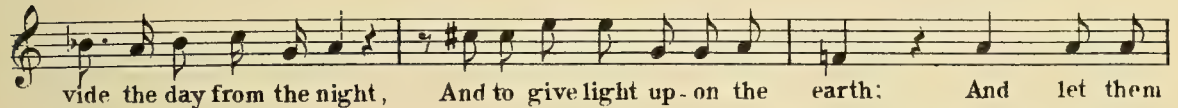
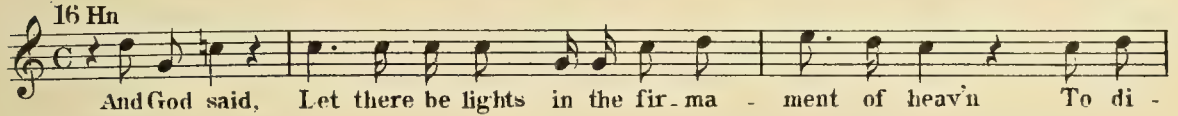
14 Hn



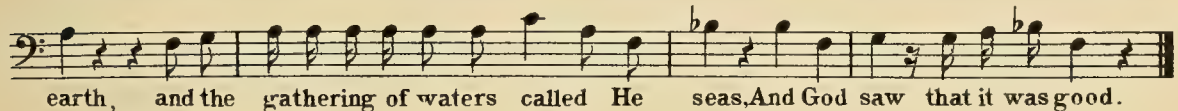
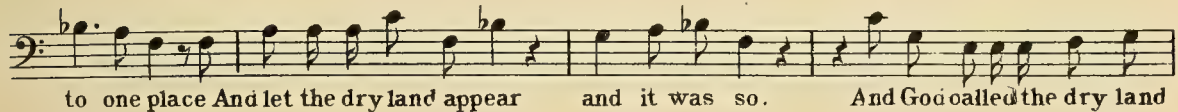
15 Hn



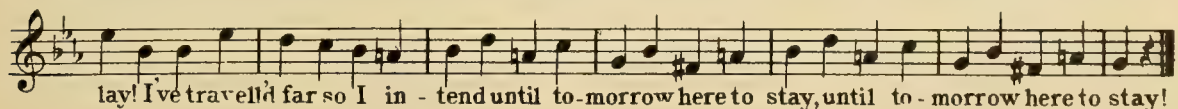
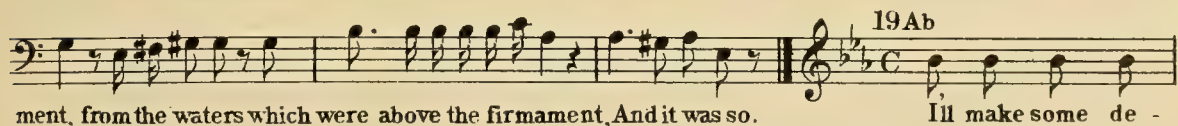
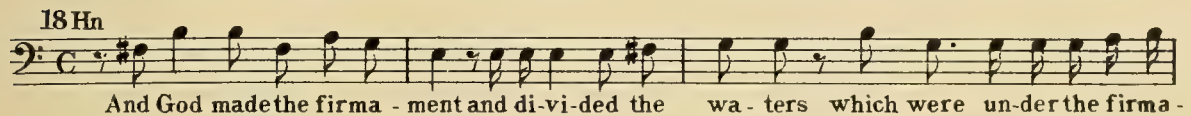
16 Hn



17 Hn



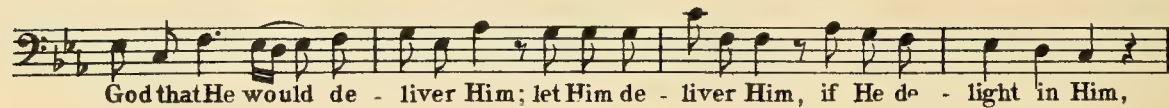
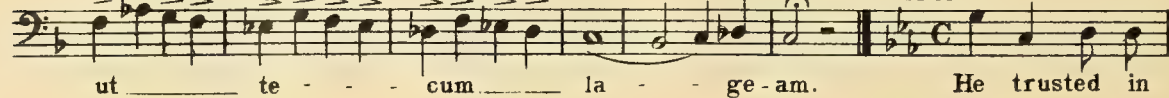
18 Hn



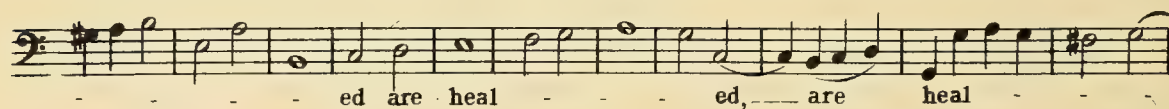
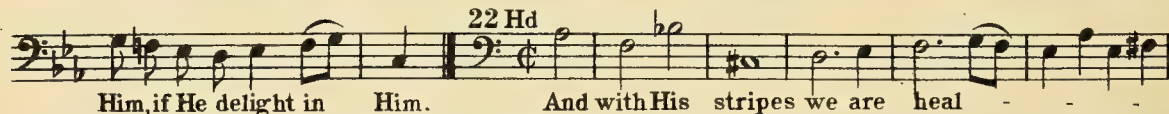
20 Rs



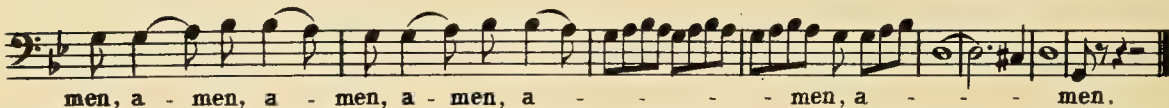
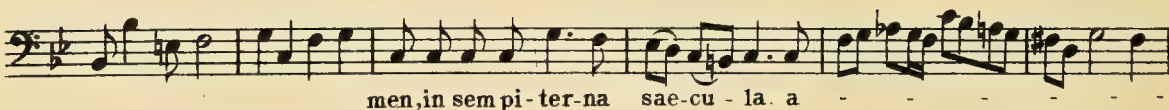
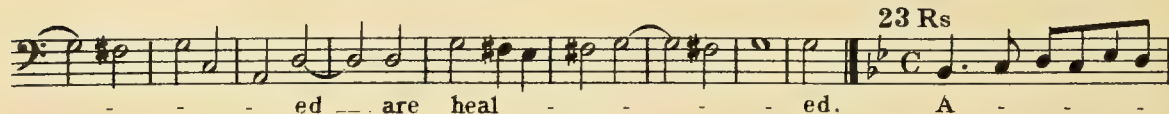
21 Hd



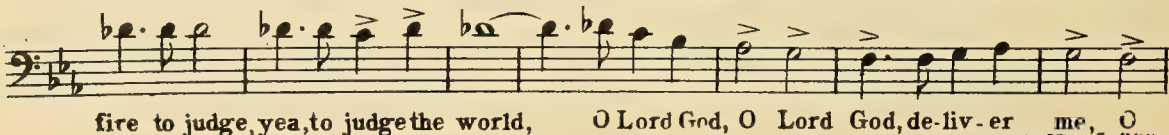
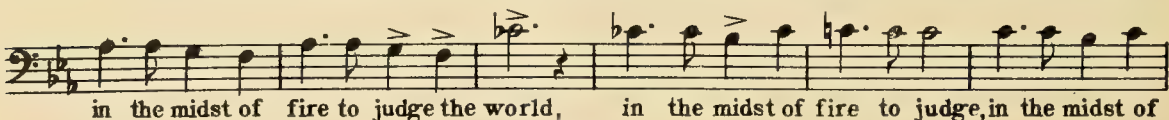
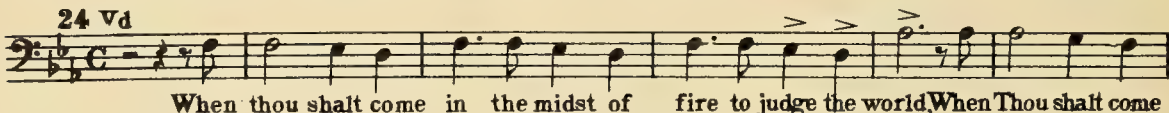
22 Hd



23 Rs



24 Vd





God, deliver me, O God, deliver me, de - liv - er me from death, death e -

25 Fr

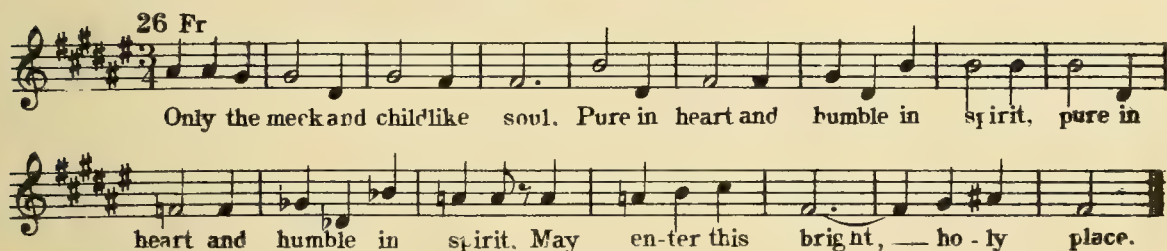
ter - nal in Thy day of Judg - ment. I gath - er in each soul im -



mor - tal, Death's dark angel. I. Widely opens Heav'n's flaming portal. See the throne on

high! And which of you, — frail sons ter - restrial, But which of you Can view undis -

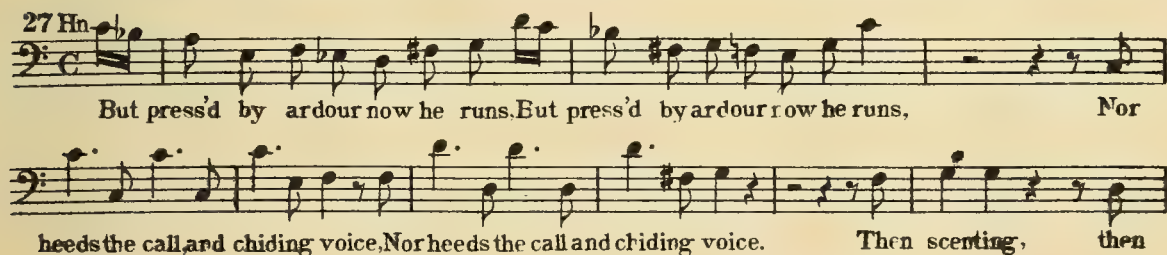
may'd God enthron'd in light ce - les - tial, All His might dis - play'd?



26 Fr

Only the meek and childlike soul. Pure in heart and humble in spirit, pure in

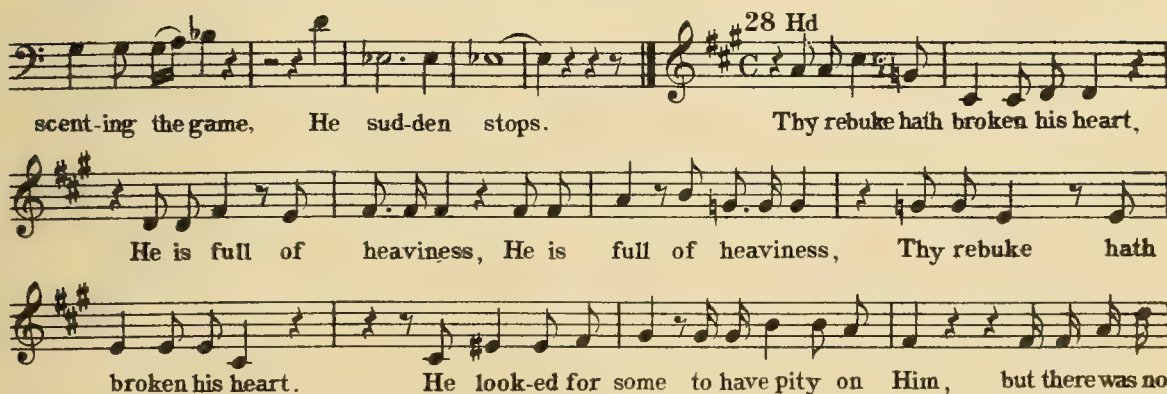
heart and humble in spirit. May en - ter this bright, — ho - ly place.



27 Hn

But press'd by ardour now he runs. But press'd by ardour now he runs, Nor

heeds the call and chiding voice, Nor heeds the call and chiding voice. Then scenting, then

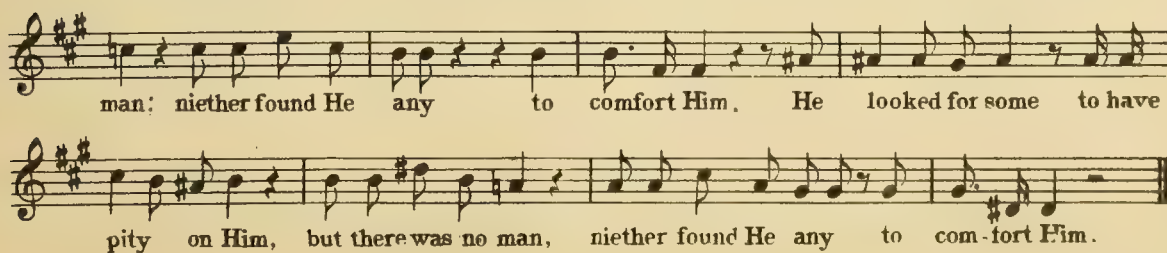


28 Hd

scent - ing the game, He sud - den stops. Thy rebuke hath broken his heart,

He is full of heaviness, He is full of heaviness, Thy rebuke hath

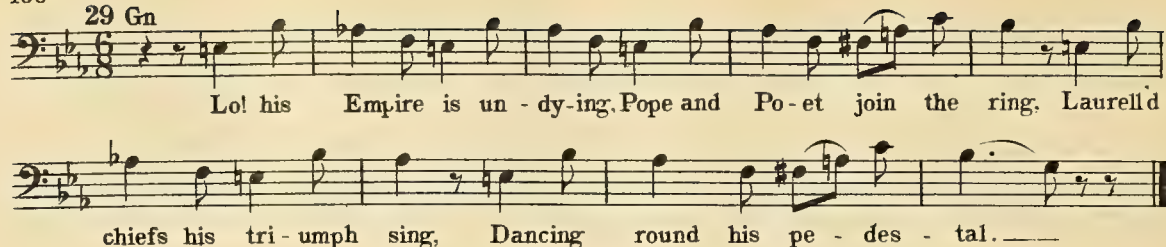
broken his heart. He look - ed for some to have pity on Him, but there was no



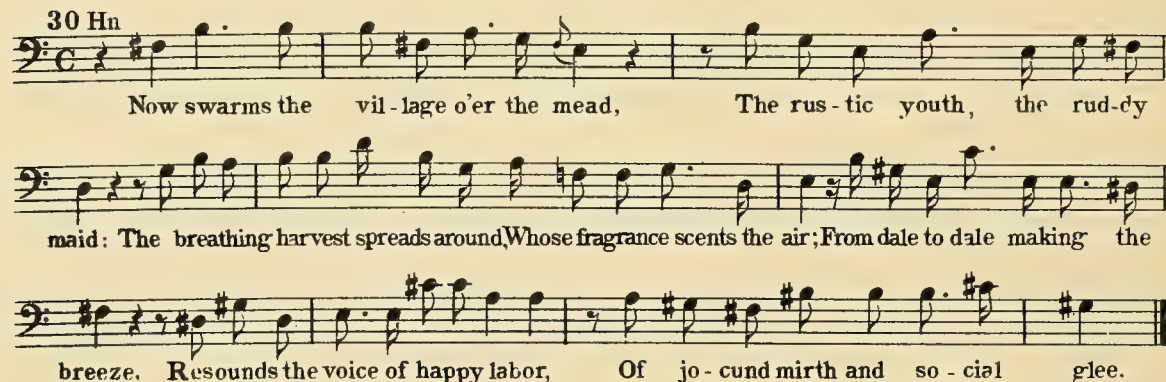
man; niether found He any to comfort Him. He looked for some to have

pity on Him, but there was no man, niether found He any to com - fort Him.

29 Gn



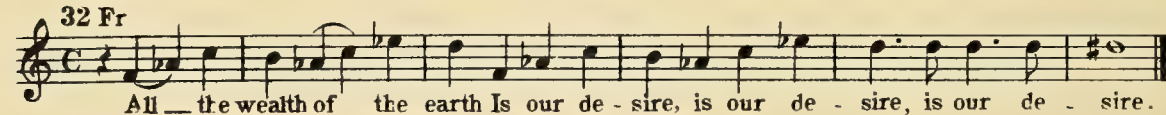
30 Hn



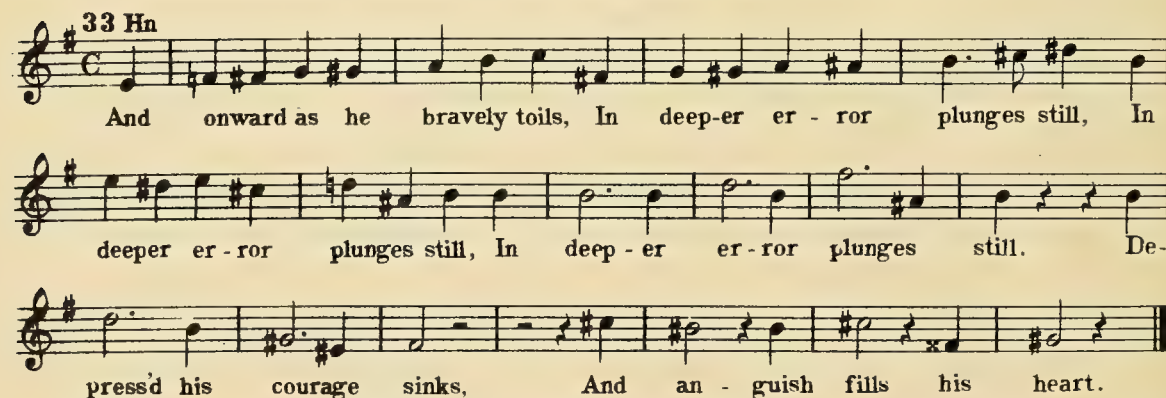
31 Va



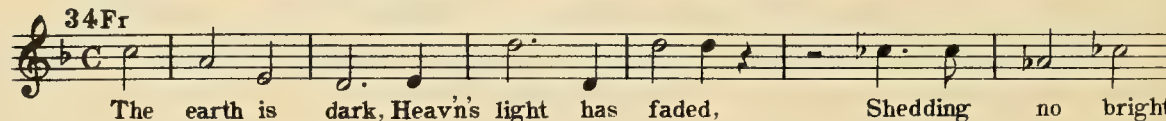
32 Fr



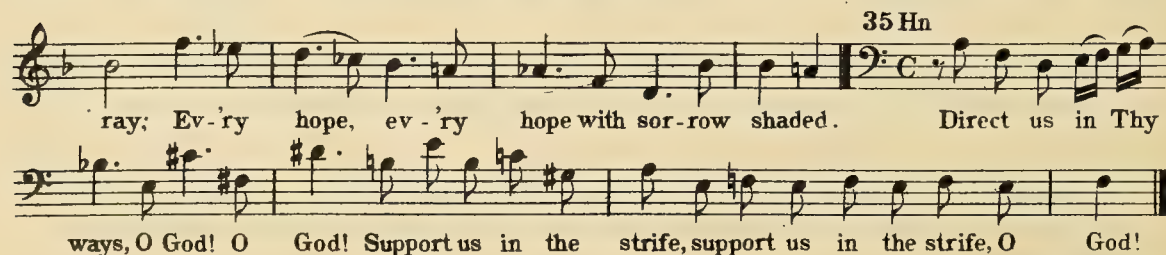
33 Hn



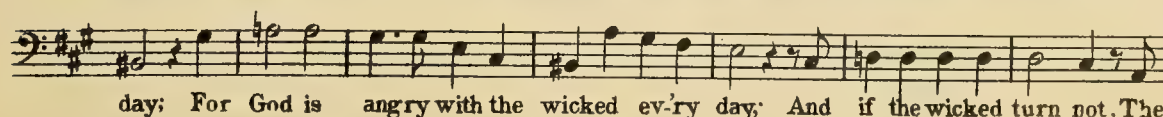
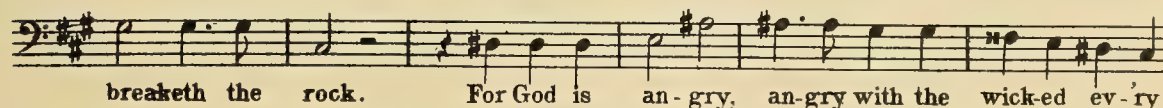
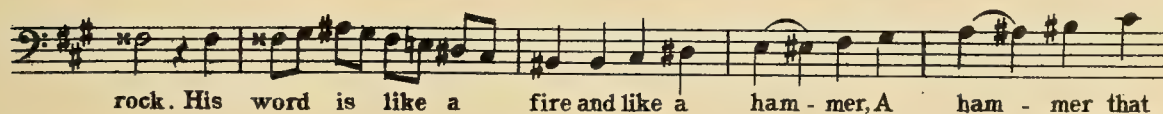
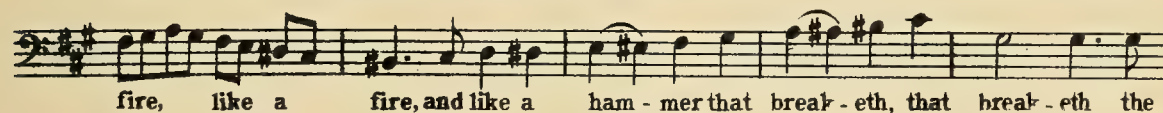
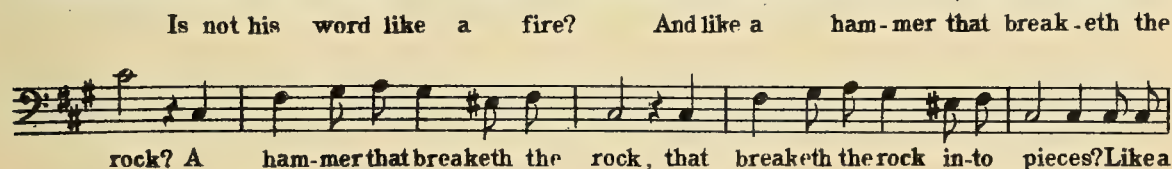
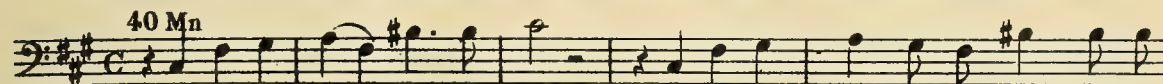
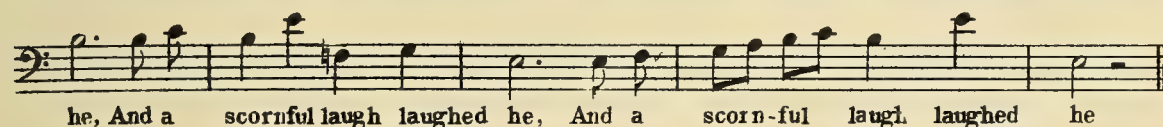
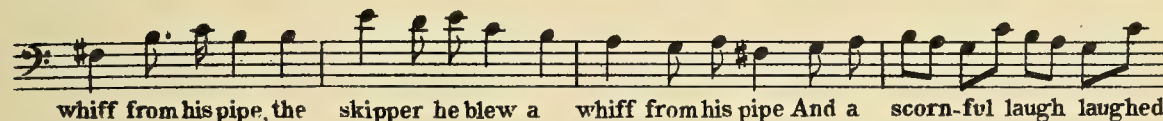
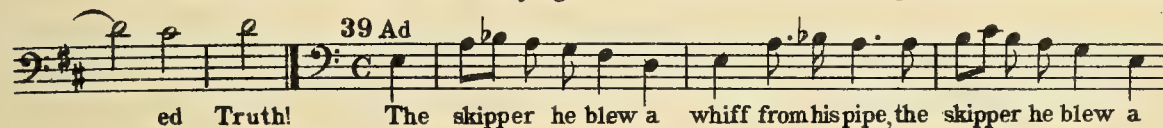
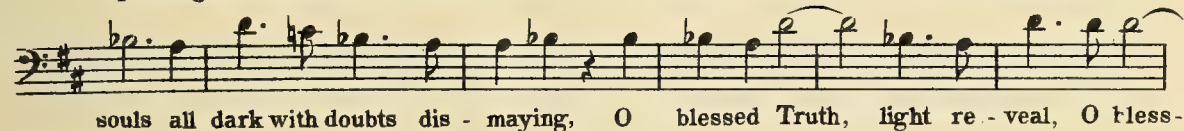
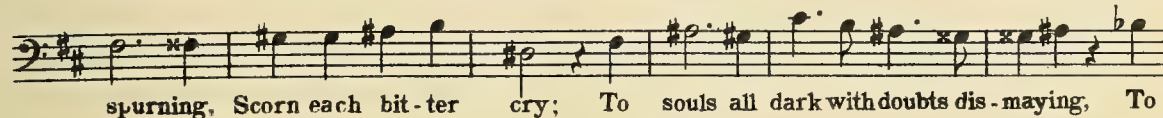
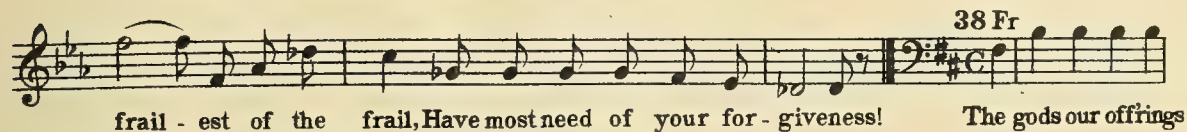
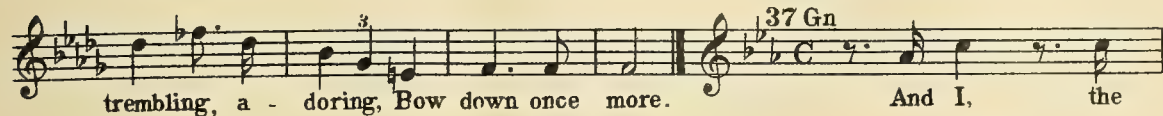
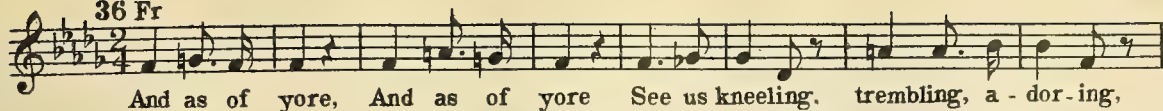
34 Fr



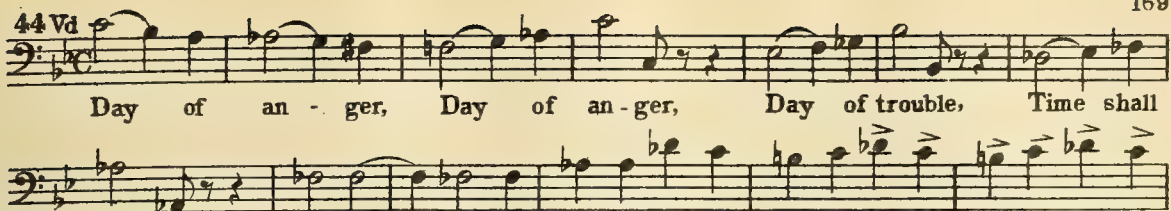
35 Hn



36 Fr

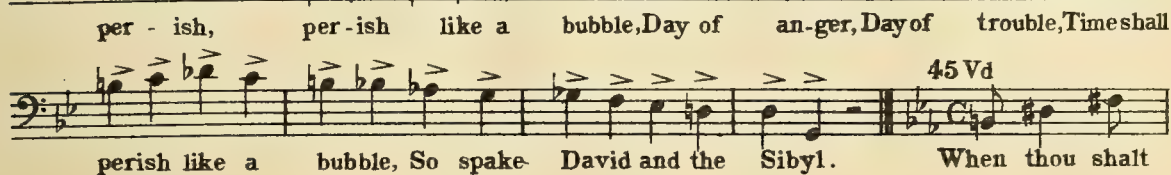




44 Vd 

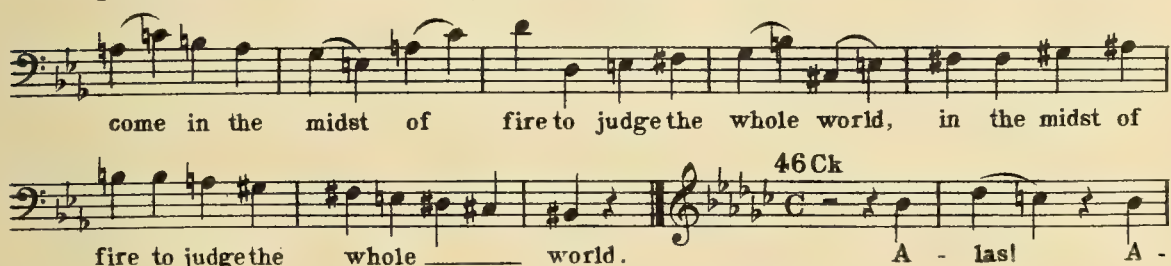
Day of an - ger, Day of an - ger, Day of trouble, Time shall

per - ish, per - ish like a bubble, Day of an - ger, Day of trouble, Time shall

45 Vd 

perish like a bubble, So spake David and the Sibyl. When thou shalt

come in the midst of fire to judge the whole world, in the midst of

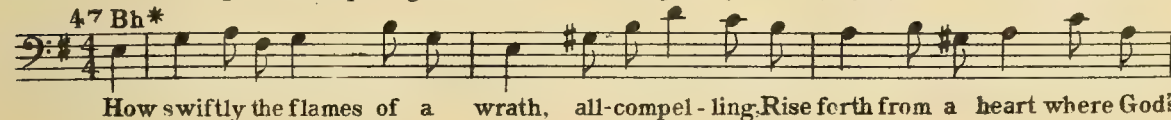
46 Ck 

fire to judge the whole world. A - las! A -

las! Thou might'st have saved our lives! A las! our children, our

children and our wives! But now no hope! All hope is gone! But

now no hope! all hope is gone, The blazing sky no pitying raindrop sheds!

47 Bh* 

How swiftly the flames of a wrath, all-compelling, Rise forth from a heart where God's

love hath no dwelling, And man's dearest treas -

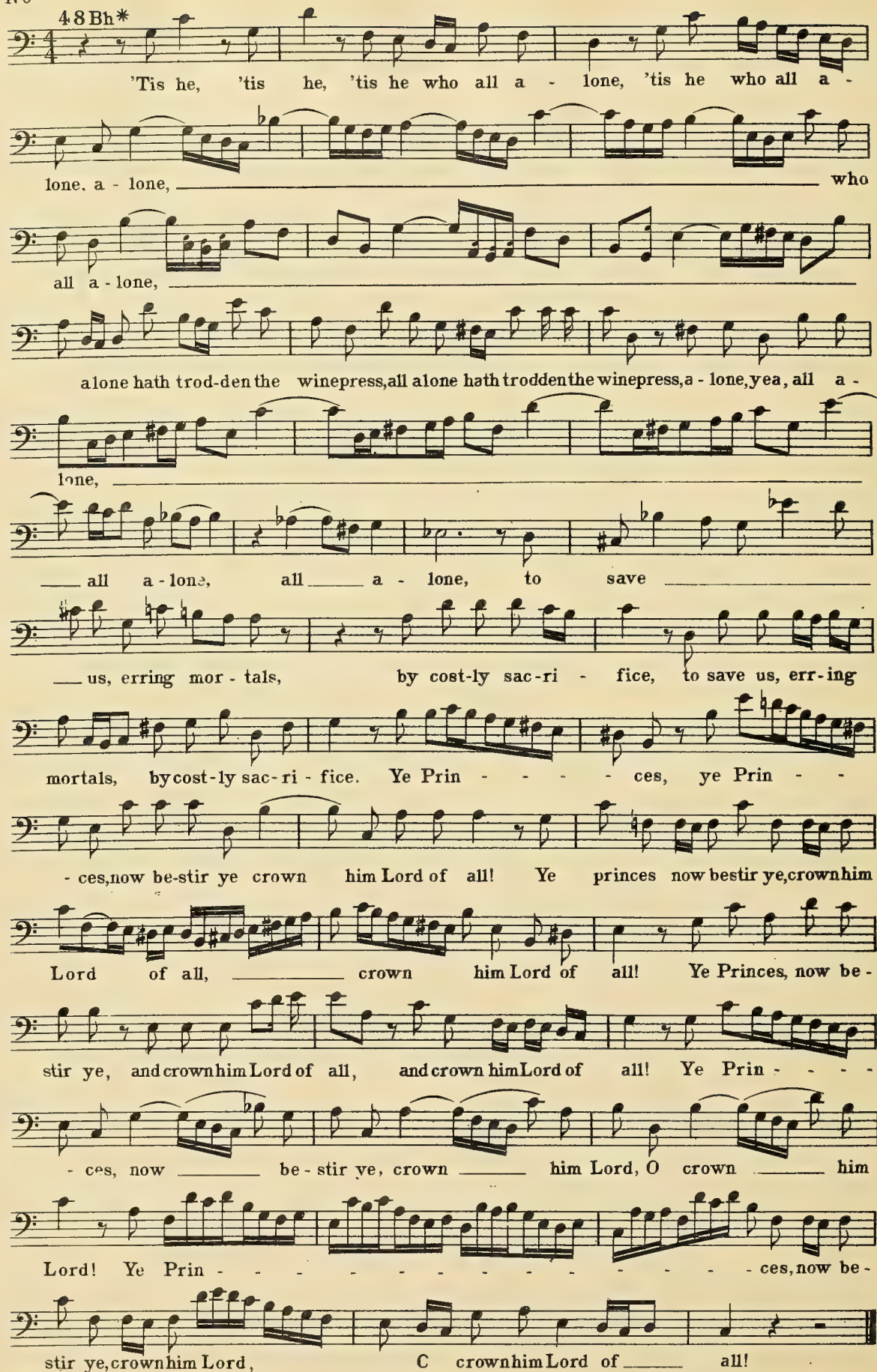
- ure to ru - in is hurld. To ' fix the af - fec - tion on wealth in pro - fu - sion Is

but a de - lu - sion! Take heed, sin - ful world, Is but a de - lu - sion, Is

but a de - lu - sion, Is but a de - lu - sion! Take heed, sin - ful world! Take

heed, _____: sinful world, take heed, _____ sinful world!

4/8 Bh*



'Tis he, 'tis he, 'tis he who all a - lone, 'tis he who all a - lone, a - lone, who all a - lone, alone hath trod-den the winepress, all alone hath trodden the winepress, a - lone, yea, all a - lone, all a - lone, to save us, erring mor - tals, by cost-ly sac-ri - fice, to save us, err-ing mortals, by cost-ly sac-ri - fice. Ye Prin - ces, ye Prin - ces, now be-stir ye crown him Lord of all! Ye princes now bestir ye, crown him Lord of all, crown him Lord of all! Ye Princes, now be - stir ye, and crown him Lord of all, and crown him Lord of all! Ye Prin - ces, now be - stir ye, crown him Lord, O crown him Lord! Ye Prin - ces, now be - stir ye, crown him Lord, C crown him Lord of all!

49 Bh *

In vis - - ion I be - hold, In vis - - - ion I be -
hold now he, at God's right hand, with lightnings, smites the foe, how he, at God's right hand, with lightnings smites the
foe! In vis - - - ion I be - hold, in vis - - - - ion I be -
hold, how he, at God's right hand, _____ with lightnings smites the
foe. _____ to free his faith - ful peo -
ple from wast - ing care and woe, from wast - ing care and woe,
to free his faithful peo - ple from wast - - - - ing care and woe. I
stand here by the way, and lift my yearn - ing eyes. O
Lord in heav'n a - - bove re - ceive my sac - - - - -

50 Be

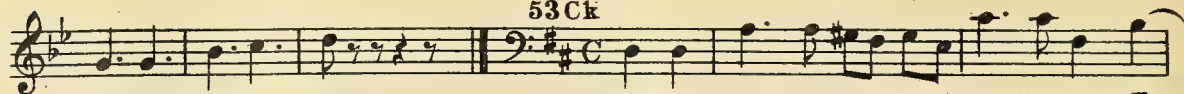
- - - ri - - - fice! In - car - nate fiend, what wilt thou now?
What is thy plan, what is thy plan of dire de - struction?

51 Ck

Not as the Con - queror comes, They the true hearted came, Not with the roll of the
stirring drums And the trumpet that sings of fame; Not as the fly - ing come in si - lence and in
fear, They shook the gloom with their hymns of loft - y cheer.



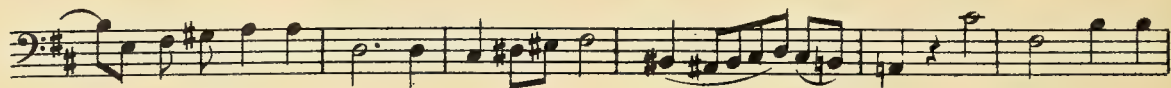
Dum pen - de - bat Fi - li - us, dum pen - de - bat, dum pe - de - bat, dum pen -



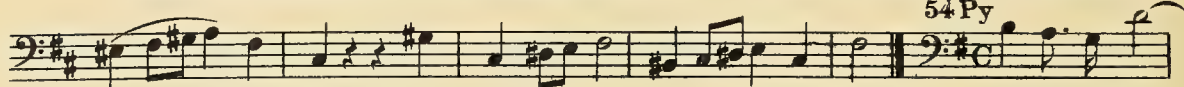
de - bat Fi - li - us.

53 Ck

They have left unstain'd what there they found, Free-



- - dom to worship God, to wor-ship God, wor - ship God, to wor-ship, to

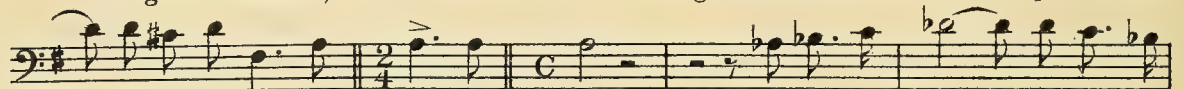


vor - ship God, to wor - - - ship God.

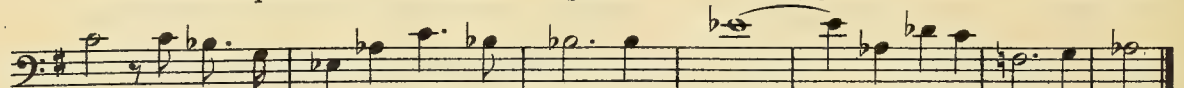
54 Py Music the fierc-



- est grief can charm, And fate's se-ver - est rage disarm. Music can sof - ten pain to ease,



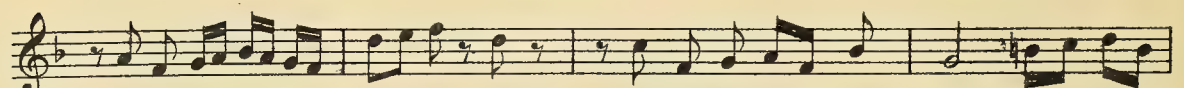
— And make despair and mad-ness please. Our joys be - low it can im-



prove, And an - te - date our bliss a - bove, and an - - te - date our bliss a - bove.



At a ges-ture of his fin-ger, man's de-vi-ces halt and fail, At



a gesture of his fin-ger, man's de-vi-ces halt and fail Pow'r and



pride can-not a - vail, — pride cannot a - vail. Speaks th'Al-



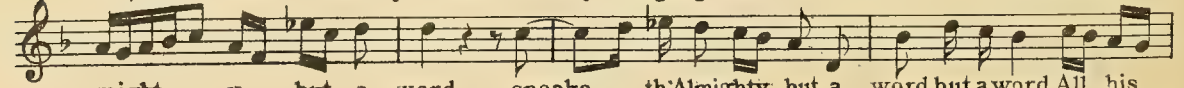
might-y but a word, speaks th' Almighty - y but a word, All His



foes in rage, must vanish, Ye that have His message heard, Forthwith, forth-



with, forthwith ev-ry world - ly longing ban - - ish. Speaks th'Al-



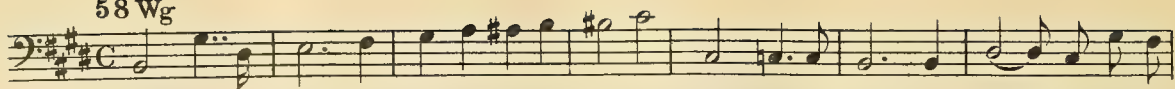
might - y but a word, speaks th'Almighty but a word, but a word, All his

foes, in rage, must van - ish. Ye who have His message heard, Ye
 who have His message heard, Ev - 'ry worldly longing ban - ish. De -
 po - - - - su - it, de - po - - - - su - it, po -
 ten - - - - tes de se - - - - de et ex - al - ta - - -
 - - - - vit hu - mi -
 les. De - po - - - - su - it, de - po - - - -
 - su - it po - ten - - - - tes de se - - - - de et
 ex - al - ta - - - - vit, et ex - al -
 tavit humi - les, — et ex - al - ta - - - - vit hu - mi - les.

57 Wg

Thro' waves that rage, and winds that blus - ter, O - ver the wat - ry waste I rove; What
 respite? That I cannot tell thee, Scarce do I count how seasons move. I can - not name,
 name, Shouldst thou de - mand it. The man - y seas I've wander'd o'er: The shore a -
 lone my heart doth long for, Ne'er shall I reach, my na - tive shore! The shore a -
 lone my heart doth long for, Ne'er shall I reach, my na - tive shore!

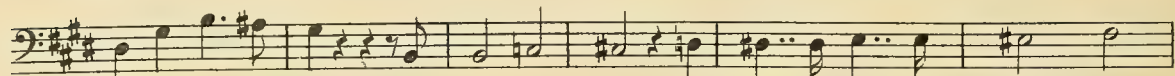
58 Wg



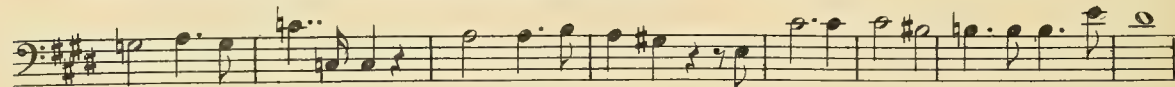
Out from the depth of darkness gazing upward, Sore have I long'd a love like hers to



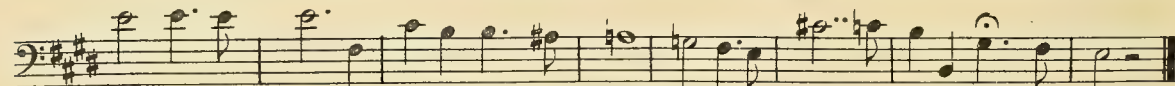
gain; A beating heart was left me, for my torment, That I might still a -



wake to all my pain! This quenchless flame I feel within me burn - ing,



Can I, un - happy one, love dare to call it? Ah no! It is but longing for re - lease,

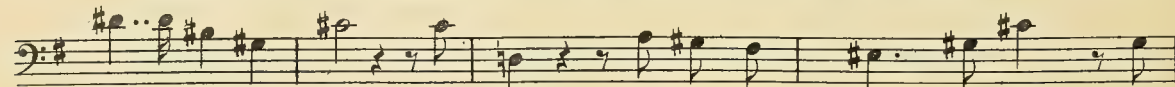


That I thro' such an angel might have peace, that I thro' such an angel might have peace!

59 Wg



A store of rarest treasures shalt thou see, pearls rich and cost - ly,

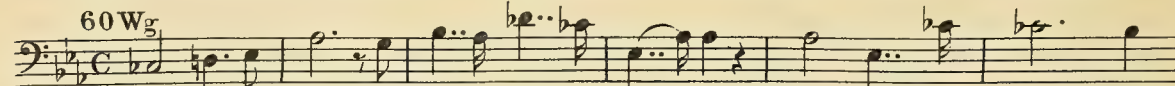


stones beyond com - pare. Be - hold, and so con - vince thyself how

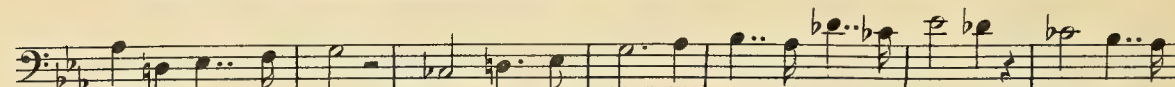


great is their val - ue. All these for a friend - ly roof I give thee.

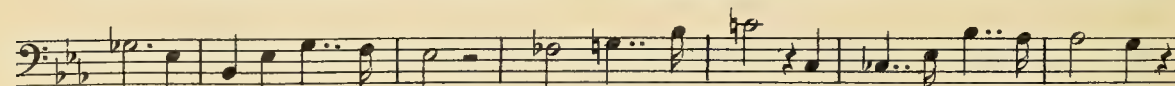
60 Wg



Thee I be - seech, Kind angels sent from heav - en, Thou, who for me didst



win un - look'd for grace, Was there a fruitless hope to mock me giv - en, When thou didst



show me how to find re - lease? Thee I be - seech, Kind an - gels sent from heaven,



Thou who for me didst win un - look'd for grace; Was there a fruit - less



hope to mock me giv - en, When thou didst show me how to find re - lease?

61 Wg



If vain desires and earthly longing Have turn'd my heart from thee a - way,

mus te, lau - da - mus te, lau -
 da - - - mus te, lau - da - - - muste, bene - di-ci-mus te, ado-ra-mus te, glo-
 ri - fi-ca-mus te, lau - damus te, benedicimus te. a - - - do-ra - mus, glo-
 ri - fi - ca-mus te. Truthful runes to naketreaties ri-gid set Wotan
 on the shaft of his spear: this served him to sway the world. One bold and
 strong destroyed in battle that spear. The binding witness of bonds was shiver'd to
 shreds. Then straight Wotan warriors summoned, the world's as tree's with - er - ing
 arms with its stem to splin - ter and sunder. The ash des - troyed. For -
 ev - er the spring must go dry. Now round the keen edged stone I
 knot the string: Sing, O sister! thou weave it now, Weenst thou why this was?
 Westward surges slip, eastward speeds the ship. The wind so wild blows homeward now; my
 Irish child, where wait - est thou? Say must our sails be weight - ed?
 Filled by thy sighs un - bat - ed? Waft us, wind strong and wild! Woe, ah
 woe for my child! — O Irish maid! — my winsome, mar - vellous maid!

TENTH SERIES

Two part exercises, with text — Representative excerpts from early and recent composers, with a few new exercises, embodying maximum difficulties of pitch and rhythm, as well as the utmost independence of parts

1 Hd

For sportive play, for sportive play, for sportive play, for sportive play,

for sportive play we now pre-

for sportive play we now pre-

2 Hd

pare. Thou heedest but thy fan -

Thou heedest but thy fan

cy, heedest but thy fan cy, but thy fan

3 Hd

cy, but thy fan - cy. A men, a

cy, but thy fan - cy. A men,

men, a men a men, a

a men, a - men, a

4 Hd

men, a - men, For we turn

men, a - men. For we turn

ed ev-'ry one to his own way.

ed, for we turn ed.

5 Hd

But thou com-fortest my heart in its op-pres-

But thou comfortest my heart in its op-pres

- sion, its op-pres-

- sion, its op-pres-

6 Bh

sion. A -

sion. Praise and hon-or and glo-ry and pow'r be

men. Praise and hon-or and glo-ry and

un-to God for-ev-er and for-ev-ermore. A

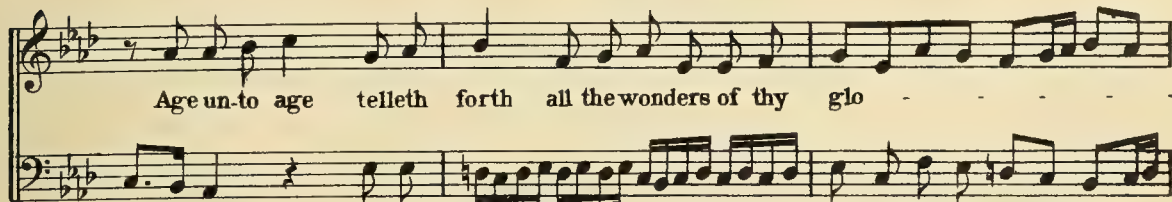
pow'r be un-to God for-ev-er and for-ev-er-more!

men.

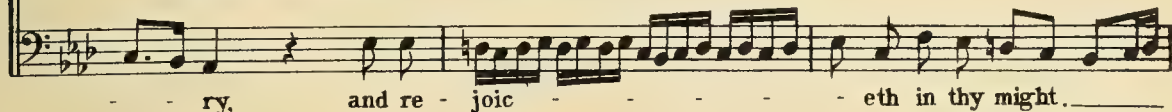
7 Hd



Age un-to age telleth forth all the wonders of thy glo



Age un-to age telleth forth all the wonders of thy glo



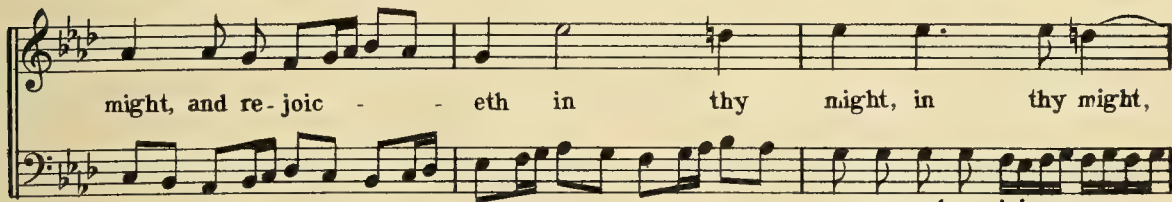
ry, and re-joic eth in thy might.



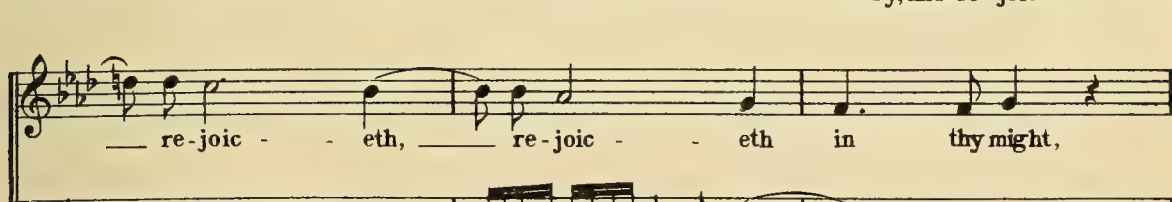
ry; and re-joic eth in thy



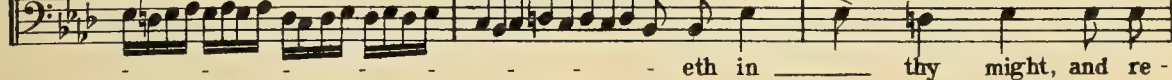
Age un-to age tell-eth forth all the wonders of thy glo



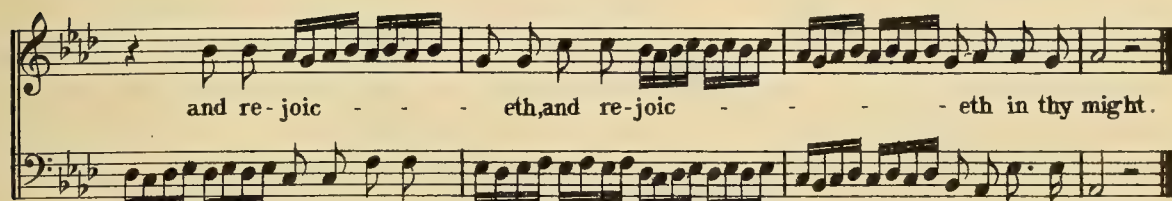
might, and re-joic eth in thy might, in thy might,



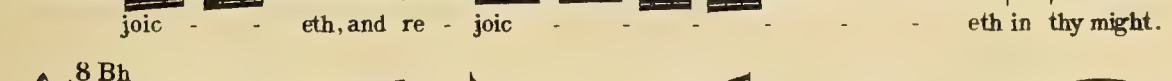
re-joic eth, re-joic eth in thy might,



eth in thy might, and re-

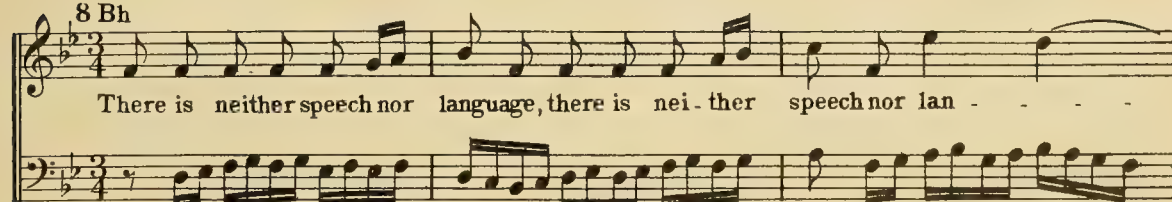


and re-joic eth, and re-joic eth in thy might.



joic eth, and re-joic eth in thy might.

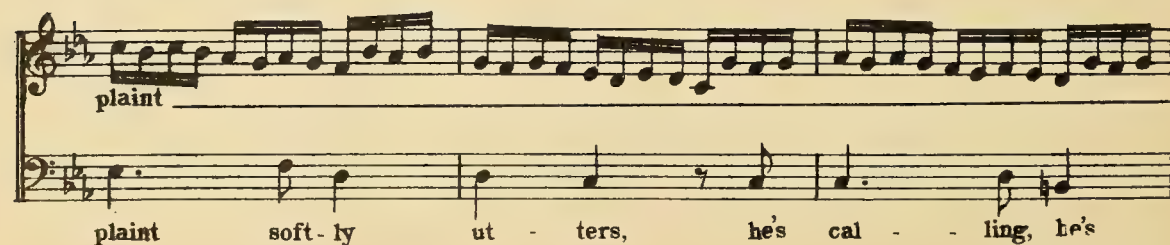
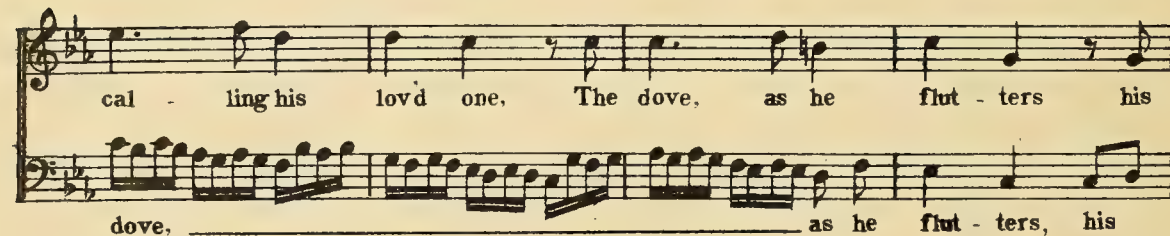
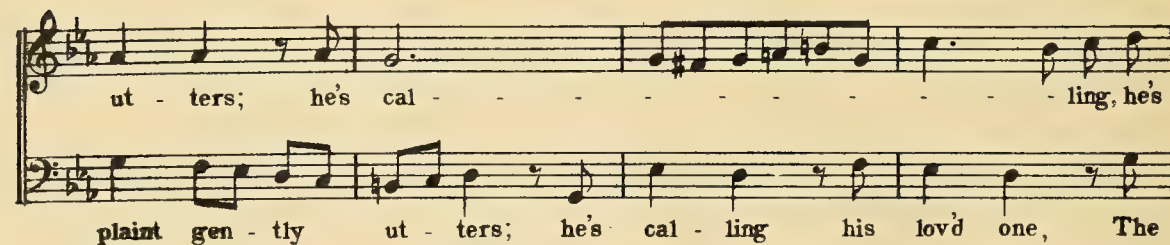
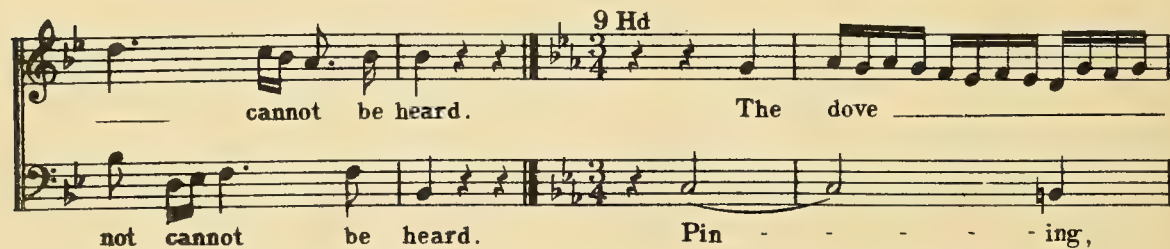
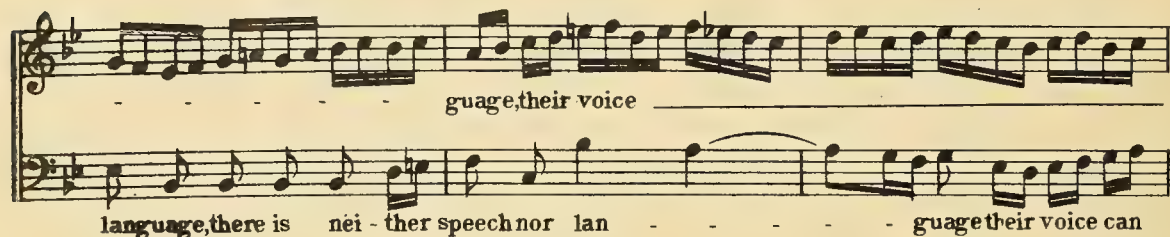
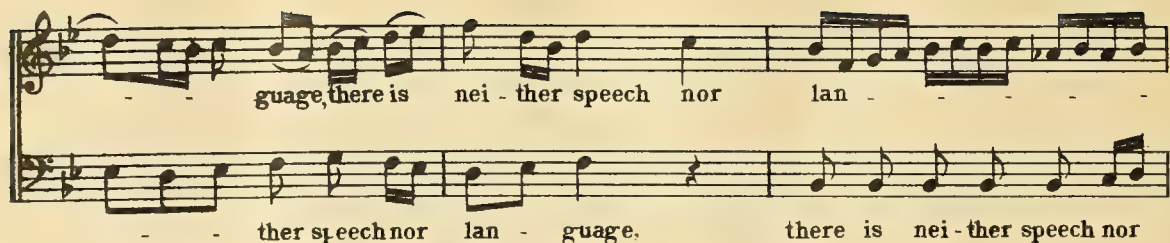
8 Bh



There is neither speech nor language, there is nei-ther speech nor lan



Nei ther, nei



soft-ly ut-ters he's cal-ling
cal-ling his lov'd one, he's cal-ling

10 Hd

his lov'd one. Love now u-nit
his lov'd one. Love now u-nit

eth a hap-
eth, Love now u-nit-

py pair hap- py pair. Love now u-nit-
eth a hap- py pair, Love now u-nit- eth, Love

eth, Love now u-nit- eth, u-nit- eth, Love now u-
now u-nit- eth, Love now u-nit- eth, u-nit- eth,

nit-
Love now u-nit- eth Love now u-

eth a hap- py pair.
nit- eth a hap- py pair.

11 Mz

Christe e - le - - - - -

Ky - ri - e e - le - - i - son, e - le - - - - -

- i - son, Ky - ri - e e - le - i - son, e - le - - - -

- - - - i - son, e - le - i - son, Christe e - le - - - - -

- - - - - i - son, - - - - e - le - i - son.

- - - - - i - son, e - le - - - i - son.

12 Be *

In glo - - - - - ri - a Dei pa - tris, a - - - men, a -

13 Bh

- - - - ri - a Dei, a - - - men.

- - men a - - - men Ky ri - e e - le - - -

Ky - ri - e e - le - - - -

- - - - i - son, Ky - ri - e e - le - - - i - son, e -

- - - i son, Ky - ri - e e - le - i - son, e - le - i - son.

le - - - - i - son, e - le - - - i - son.

14 Bh*

Ky-ri - e elei - - - son, ele - i -

Ky-ri - e e - lei - son, e - le - i - son, e - - - le - i - son, Ky - - ri -

son, e - - - - le - i - son, e - - - - le - i - son

e e - le - - - i - son, e - le - - - - i - son

15 Bh

Cum sancto Spi - - ri - tu in glo - - - -

Cum sancto spi - ri - tu in glo - - -

- ria Dei Patris, A - men, a - - - -

- ria Dei Patris A - men a - - - - men

- - - - - men

16 Bh*

Chri - ste e - le - - - i - son, ele -

Chri - ste e - le - - - i - son, elei - - - -

i - son, Chri - ste, Christe, e - le - - - i - son, ele -

- son, Chri - ste, Christe e - le - - - i - son, ele -

- i-son, e-le- i - son, e-le- i - son, Christe e-le- i - son.

- i-son, e-le- i - son, e-le- i - son, Christe ele - i - son, Christe ele - - -

Christe e-le - - i-son, e-le-i-son, ele - i - son, e-le - i-son, Chri-

- i-son, e-le-i-son, e-le- i-son, e-le - - i-son, Christe ele - - i-son, Christe e-le- -

te ele - i-son, Christe ele - - - - i-son, Christe ele - - i-son, e-

- - - i-son, Christe e - - - - i-son, Christe e -

le- i - son, e-le - - - i-son, Chri - ste, Chri-ste, e-le - - -

le- i - son, e-le - - - i-son. Chri - ste, Chri-ste, e-le - - -

- - - i-son, Christe e-le - - - i-son, e-

- - - i-son, Christe e-le - - - i-son, e-

le - - i-son. e-le - - - i-son, Christe e-le - i - son.

le- i - son, e-le - - - i-son, Christe e-le - i - son.

17 Bb

Do - mi-ne De - us, a - gnus De - i, Do - mine De - us, agnus De - - i.

Do - mine De - us, a - gnus De - i, Do - mi-ne De - - us, agnus De - i,



a - gnus De - i, Fi - li - us Pa - tris, Domine De - us, agnus De - i, agnus Dei, Domine

a - gnus De - i, Fi - li - us Pa - tris, Domine De - us, agnus De - i, agnus Dei, Domine



De - us, a - gnus De - - - i. Fi - li - us Pa - - - tris.

De - us, a - gnus De - i, Fi - li - us Pa - - - - - tris.

18 Bb



Et ex Patre, ex Patre na - - - tum, et ex Patre, ex Patre na - tum ante

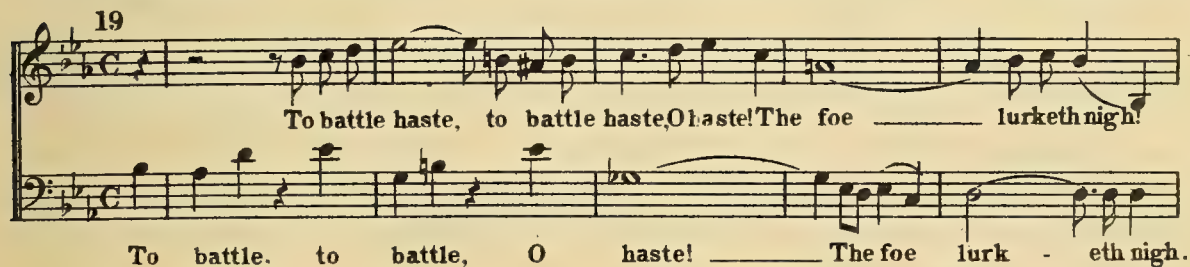
Et ex Patre, ex Patre, na - - - tum et ex Patre, ex Patre, na - -



o - - - - - mnia Sae - - - - - cula, ante omnia saecula.

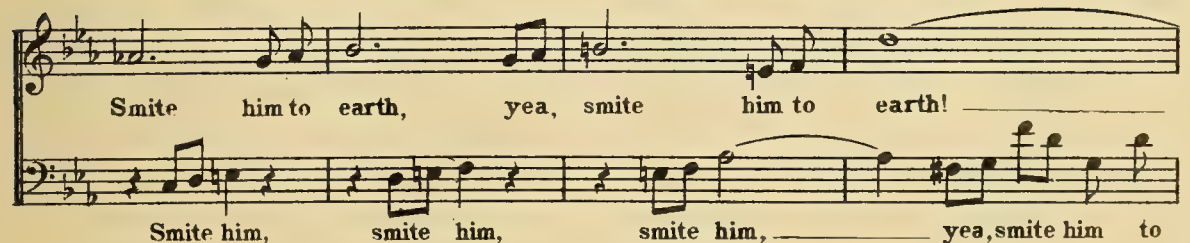
- tum, ante o - - - - - minia sae - - - - - cu - la.

19



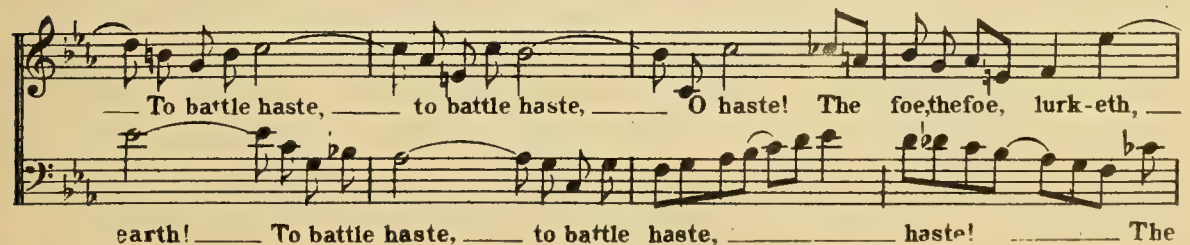
To battle haste, to battle haste, O haste! The foe _____ lurketh nigh!

To battle. to battle, O haste! _____ The foe lurk - eth nigh.



Smite him to earth, yea, smite him to earth! _____

Smite him, smite him, smite him, _____ yea, smite him to



_____ To battle haste, _____ to battle haste, _____ O haste! The foe, the foe, lurk - eth, _____

earth! _____ To battle haste, _____ to battle haste, _____ haste! _____ The

20 Fr

— lurk - eth nigh! — Now, as of yore, now, as of yore, Thy people
foe lurketh, lurketh nigh! Now as of yore, now as of yore,

trembling and a - dor - ing, Bow — down once more —
Thy people, trembling and a - doring, Bow down once more —

21 Fr*

Our sacrifices spurn - ing, Silent to our cry, Our sac - ri - fi - ces
Our sacri-fi-ces spurn - ing, Silent to our cry, Our sac-ri-fi-ces spurn - ing,

spurn - ing, Silent to our cry, Ye gods, to us in darkness lying, ye
Silent to our cry, ye gods, to us in darkness lying, ye gods, to

gods, to us in darkness lying, send the light, the bless - ed truth.
us in darkness lying, O send the light, — send the light, the bless - ed truth.

22 Cb

Dream of de - light, — en - kind - ling the soul, O why canst thou
Dream of de-light, en - kindling the soul, — O why canst thou not

not ling - er? Thou hov'rest a - bove Like a flut - ter - ing dove!
ling - er? Thou hov'rest a - bove Like a flut - ter - ing dove!

Vision of heav'n, O stay! — Shed en - tranc - ing radiance

Vision of heav'n, O stay! Shed en - tranc - ing radiance

as of end-less day! Like a dove Like a dove

as of endless day! hov'rest thou,

Ah! Dream of de - light, en - kindling the soul,

hov'rest thou, Dream of de - light, en - kind - ling the

O, why canst thou not ling - er? Thou hov - rest

soul, O, why canst thou not ling - er? Thou hov'rest a - bove

like a dove!

Ac-cur-sèd Ca-di,

like a dove!

Ac - cur - sèd Ca-di, who, cold-hearted, A

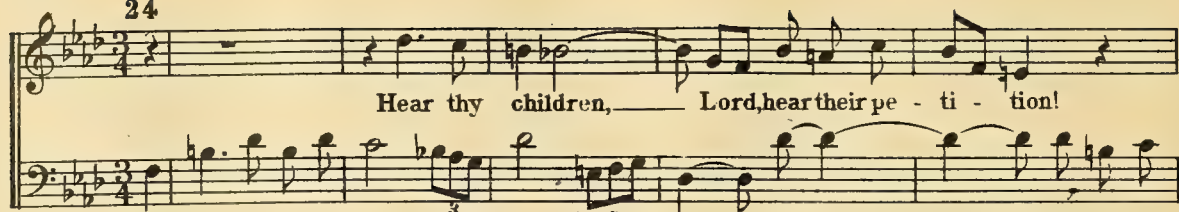
ac - cur - sed Ca - di, A guest with - in thy house didst

guest with - in thy house didst slay, 'Tis time that

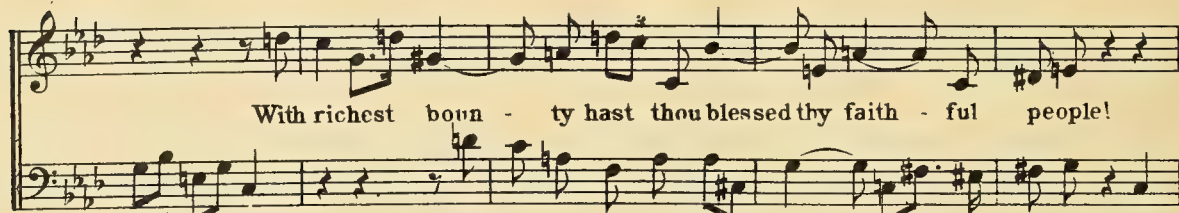
slay, Ac - cur - sèd Ca - di, thou di - est to - day!

thou and life were part-ed; Thou di - est to - day!

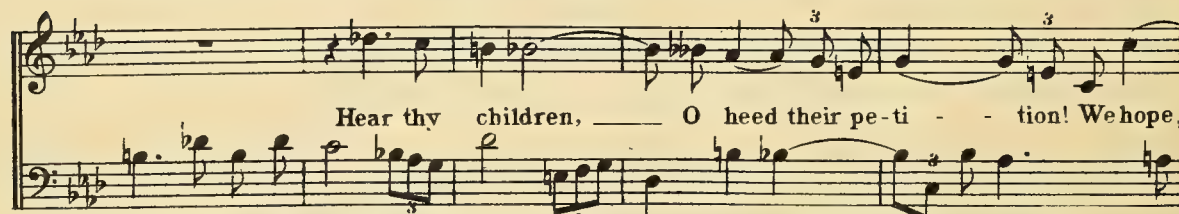
24



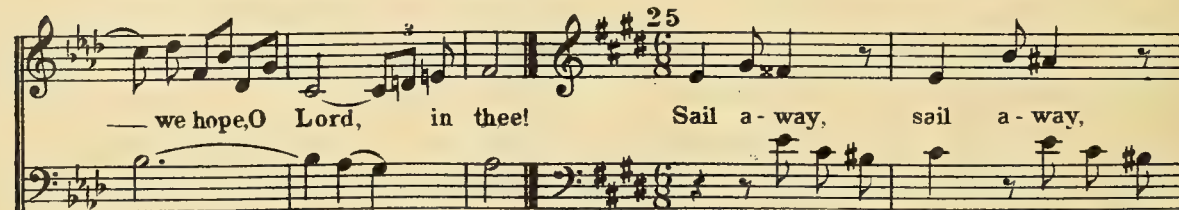
We hope, O Lord, in thee, we hope, we hope. Lord ——— we hope, O



Lord in thee. With bounty hast thou blessed thy — faith - ful people! We



hope, O Lord in thee, we hope, we hope, O Lord. ——— in thee, we



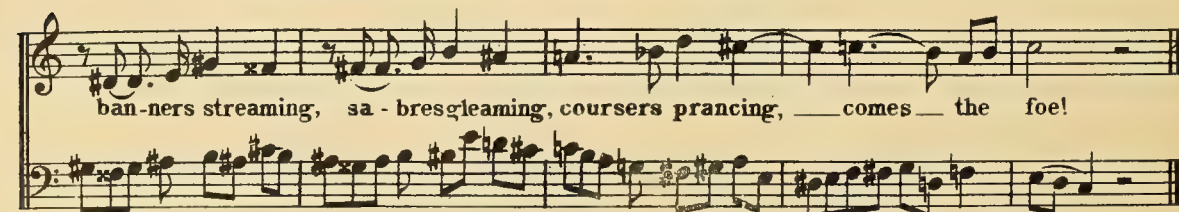
hope ——— in thee! Now to the east, now to the



west, All is one to the men of the sea. Storm, beat, and wind, blow!



Storm, beat, and wind, blow! We — de-fy ye! Swift ad-van-cing,



ban - ners streaming, sa - bres gleaming, coursers prancing, comes — the foe!

27

Ho! ye chieftains, ye I scorn! Ho! ye chieftains, ye I scorn!

Nay, nay, they dare not, nay, they dare not heed the call! Nay, nay, they dare not heed the

Hide not in dread, cowards all! Here be - hold me ready! Hide not, -

call! Hide not in dread. Our champion waits! Hide not in dread, our champion waits!

28

— cow - ards all! Who hath strength to win the

Come, ye cowards all! Who hath strength to win the

bat - - tle? Who, ah! who can quell, quell the strife?

bat - - - tle? Who, ah! who can quell the strife? Who

29

Who can quell the strife? What ho! what ho! Let the port-cul - lis

can quell, can quell the strife? Let the port - cul - - lis

30

fall! He shall not, he shall not es-cape us now! Far from the

fall! He shall not es-cape us now! Far

mad - ding crowd's ig - no - ble strife, Their so - ber

far, far from the madding crowd

wish - es ne - ver learn'd to stray, to stray. Far

Their so - ber wish - es ne - ver learn'd to stray

from the madding crowds ig - no - ble strife Their so - ber

Far, far, far from the madding crowd

wish - es, Their so - ber wishes ne - ver learn'd to stray,

— Their so - ber wish - es ne - ver learn'd to stray,

never learn'd to stray. Press on, press on, ye

never learn'd to stray, learn'd to stray. Press on, press on, ye

sons of light, press on, press on, Un - tir - ing in your no - ble

sons of light, Un - tir - ing in your no - ble

fight; Still tread - ing each new foe man down, each foe - man down,

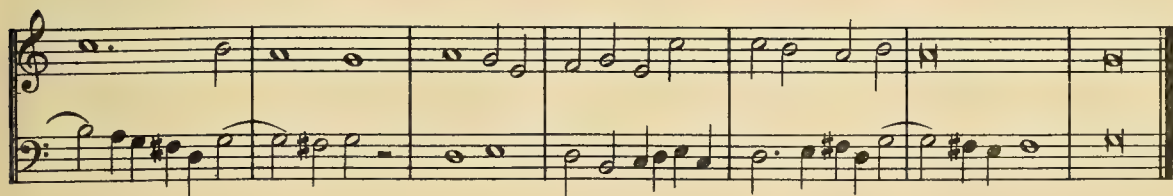
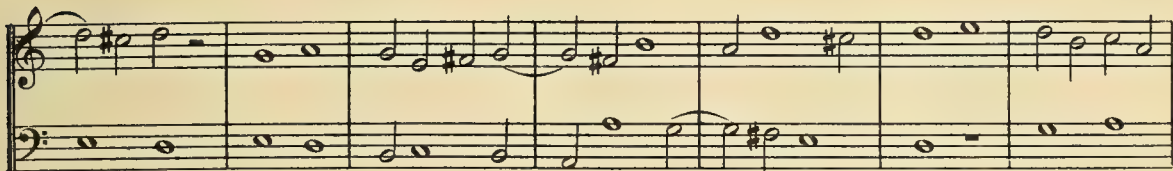
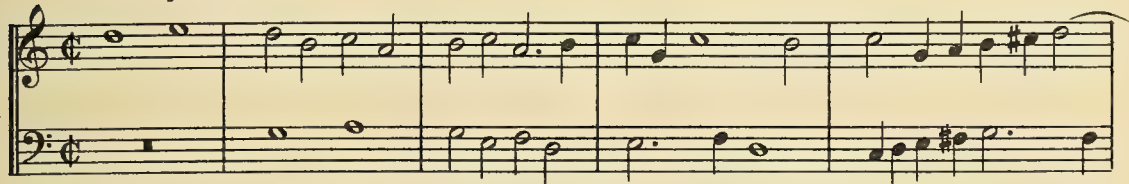
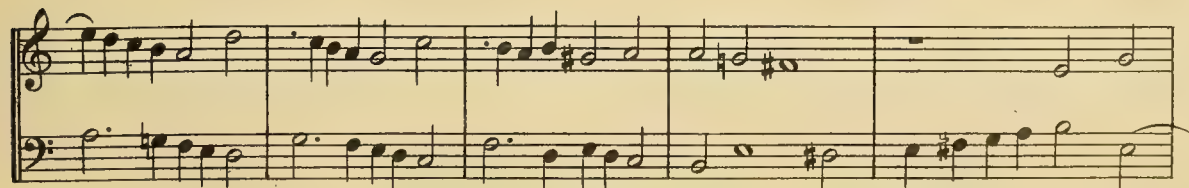
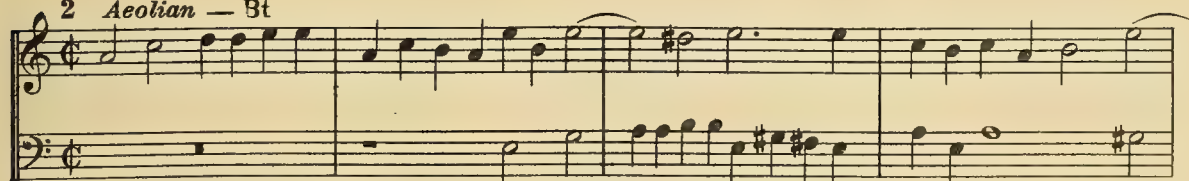
fight, Still tread - ing each new foe - man, each foe - man down, And

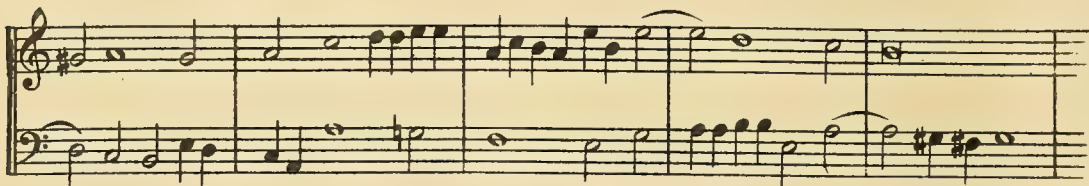
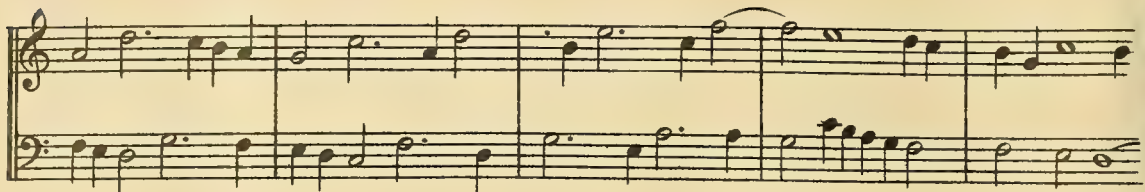
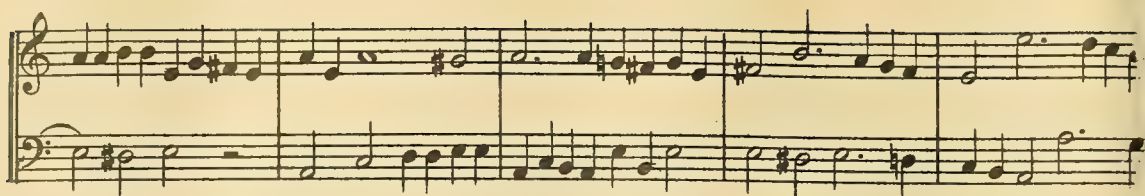
And battling for a bright - - - er, a bright - er crown!

batt - ling for a bright - er crown, a bright - - - er crown!

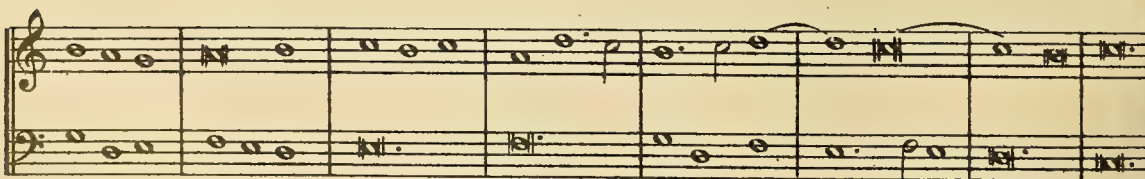
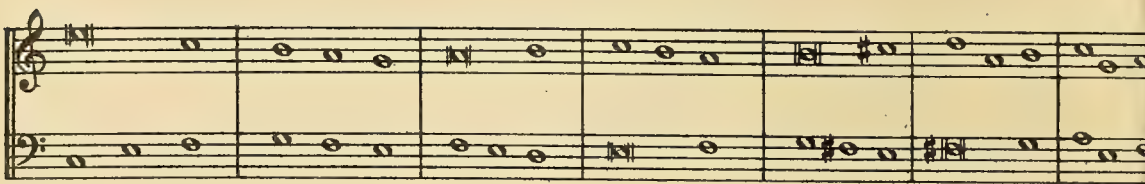
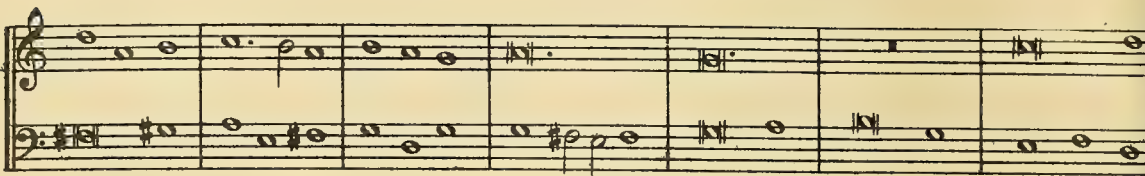
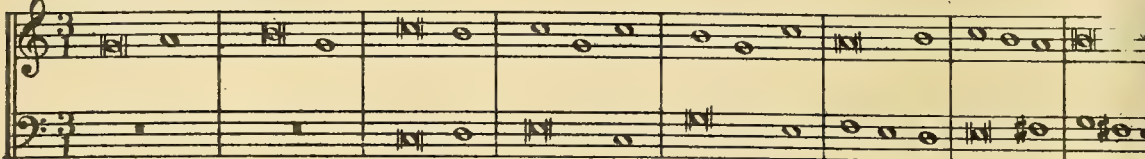
ELEVENTH SERIES

Two-part exercises, partly without and partly with text, in the following Church Modes: Aeolian, Dorian, Ionian, Mixolydian, Phrygian — Canonic imitation, strict and free, in other intervals than that of the octave

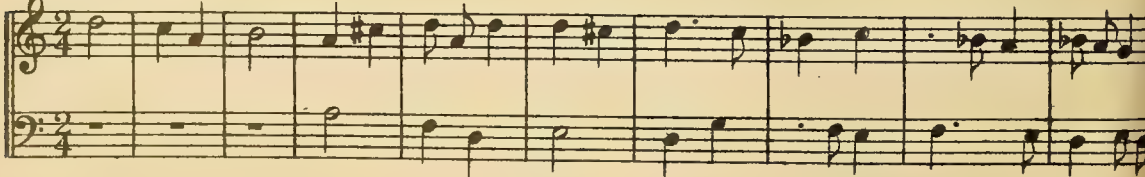
1 *Mixolydian* — Bt2 *Aeolian* — Bt

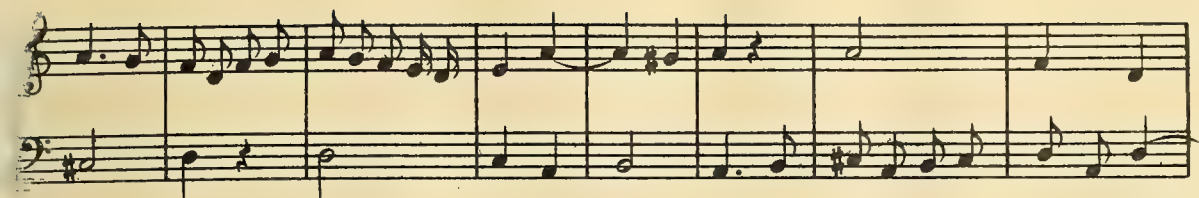


3 Ionian — Bt

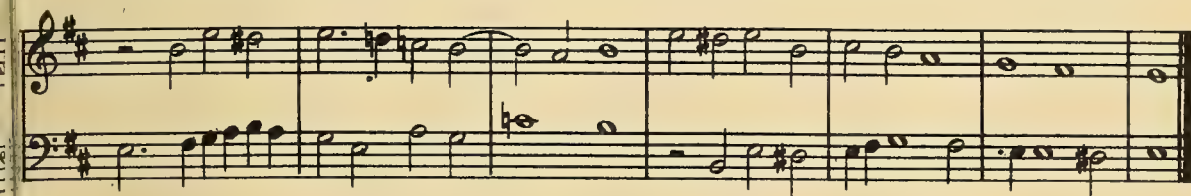
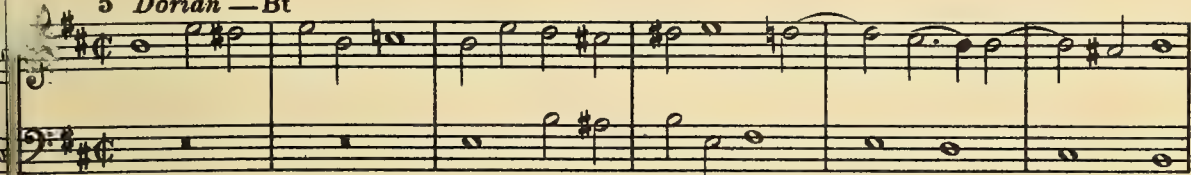


4 Dorian — Bt



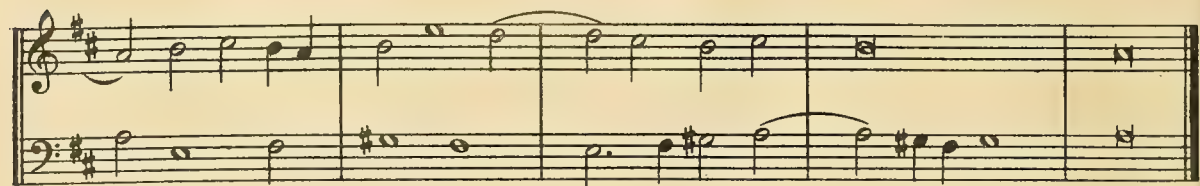


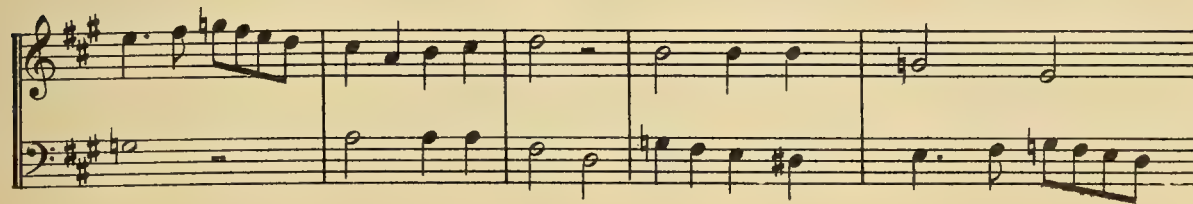
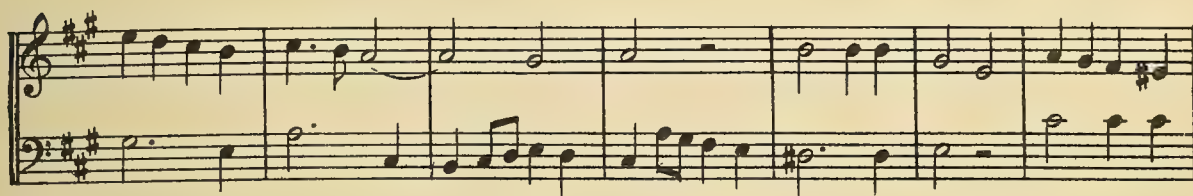
5 Dorian — Bt

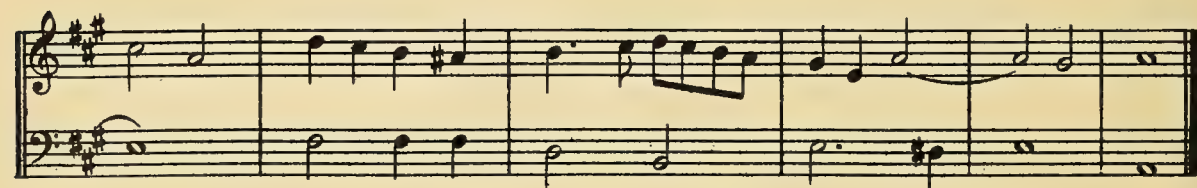


6 Mixolydian — Bt

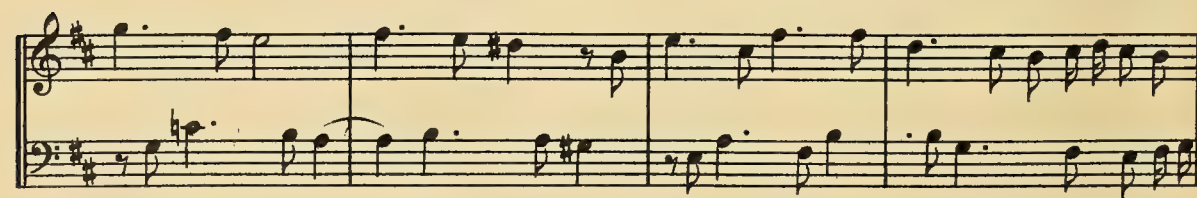
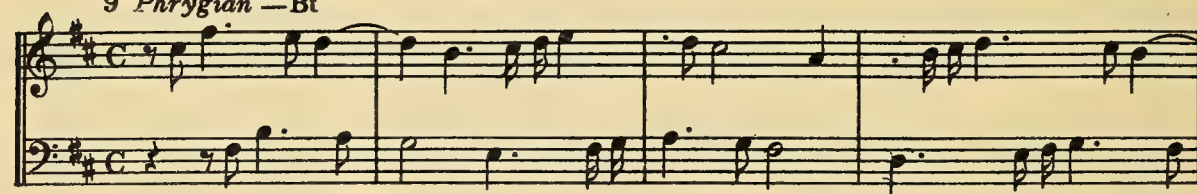








9 Phrygian — Bt



Be - - - ne-di - ctus, _____ qui ve - - -

Be - - - ne - di - ctus, _____ qui

- - - nit in no-mi - ne _____ Do - - -

ve - - - nit in no-mi - ne Do - - -

- - - mi - ni, in no-mi - ne, _____ in no-mi - ne. _____

- - - mi - ni, in no-mi - ne. _____ in no-mi - ne. _____

_____ in no-mi - ne _____ Do - - - mi - ni.

in no-mi - ne Do - - - mi - ni.

11 *Mixolydian* Ls Wll

Ex - pan - di ma-nus me - - - as

Ex - pan - di ma-nus me - - - as ad te:

ad te: a - ni-ma me - a a - ni-ma me - a si - cut ter -

a - ni-ma me - a a - ni-ma me - a si - cut ter - ra si -

- ra si - ne a - qua ti - bi.

- ne a - qua ti - bi si - ne a - qua ti - bi.

12 Mixolydian Ls

Be - ne - di - ctus, qui ve - nit in no -

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do -

mi - ne Do - mi - ni, in no - mi -

mi - ni in no - mi - ne. Do - mi - ni, in no -

ne, in no - mi - ne, in no - mi - ne, in no - mi - ne Do -

- mi - ne Do - mi - ni, in no - mi - ne, in no - mi - ne, Do -

13 Mixolydian Ls

- mi - ni. Do - mi - ne De - us, Do - mi - ne De - us,

- mi - ni. Do - mi - ne De - us, Do - mi - ne

Do - mi - ne De - us, A - gnus De - i, A - gnus De - i, Agnus

De - us, Do - mi - ne De - us, A - gnus De - i, A - gnus De - i,

De - i, Fi - li - us Pa - tris, Fi - li - us Pa - tris Fi - li - us

Fi - li - us Pa - tris, Fi - li - us Pa - tris Fi -

Pa - tris. Fi - li - us Pa - tris.

li - us Pa - tris Fi - li - us Pa - tris.

Cru-ci-fi-xus e-ti-am pro no - bis, sub Pon-ti - o Pi - la -

Cru - ci - fi - xus e - ti - am pro no - bis, sub Ponti - o Pi - la -

to pas-sus et se-pultus est. Et re-sur-re - xit ter-ti-a di - e secundum

to pas-sus et sepul-tus est. Et re-sur-re - xit ter-ti-a di - e

scri - ptu - ras. Et ascen-dit et ascen-dit in coe - lum se -

se-cundum scripu - ras. Et ascen - dit, et ascen - dit in coe - lum,

- det ad de - xteram Pa - tris Audi-tu -

se - dit ad de - xte-ram Pa - tris Audi-tu - i me -

i me - o da - bis gau - di - um et

o da - bis gau - di - um et

lae-ti - ti - am: et e-xul-ta - bunt et e-xul-ta -

lae - ti - ti - am: et e-xal - ta-bunt os - sa

bunt os - sa hu - mi - li - a - ta, os - sa hu-mi-li - a -

humi - li - a - ta, humi - li-a - ta, os - sa hu -

— ta humi - li - a - ta. Cru - ci - fi - xus e - ti - am —
 mi - li - a - ta. Cru - ci - fi - xus e - ti -
 pro no - bis,
 am pro no - bis,
 sub Pon - ti - o Pi - la - to pas -
 sub Ponti - o Pi - la - to pas - sus
 sus et se - pul - tus est. Et re - sur - re - xit ter - ti -
 et se - pul - tus est. Et re - sur - re - xit
 a di - e se - cun - dum scrip - tu - ras. Et ascen - dit in coe - lum,
 ter - ti - a di - e se - cun - dum scrip - tu - ras. Et as - cen - dit in coe - lum,
 se - det ad de - xte - ram Pa - tris.
 se - det ad de - xte - ram Pa - tris.

End of Melodia

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